

# THE DIAPASON

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## CATHEDRAL IN JOLIET ORDERS FOUR-MANUAL

### WICKS TO BUILD THE ORGAN

Edifice Is Under Construction—Specifications for Large Instrument Are Drawn Up by Mario Salvador of St. Louis Cathedral.

A large four-manual organ is being built by the Wicks Organ Company for the new Cathedral of St. Raymond in Joliet, Ill. The edifice is under construction. The specifications for the organ have been drawn up by Dr. Mario Salvador of the St. Louis Cathedral in consultation with Joseph Lyons, the Joliet cathedral organist.

The resources of the instrument will be as follows:

#### GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Hohlföte, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Full Mixture, 5 ranks, 305 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes, 25 tubes.  
Tremolo.

#### SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrföte, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Nachthorn, 8 ft., 73 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Waldföte, 2 ft., 61 pipes.  
Plain Jeu, 4 ranks, 244 pipes.  
Bassoon, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Chimes, 25 notes.  
Tremolo.

#### CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Concert Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Suabe Flöte, 4 ft., 73 pipes.  
Rohr Nazard, 2½ ft., 61 pipes.  
Spitzflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Septieme, 1 1/7 ft., 61 pipes.  
Siffloë, 1 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 25 notes.  
Tremolo.

#### SOLO ORGAN.

French Horn, 8 ft., 73 pipes.  
Liturgical Trumpet, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

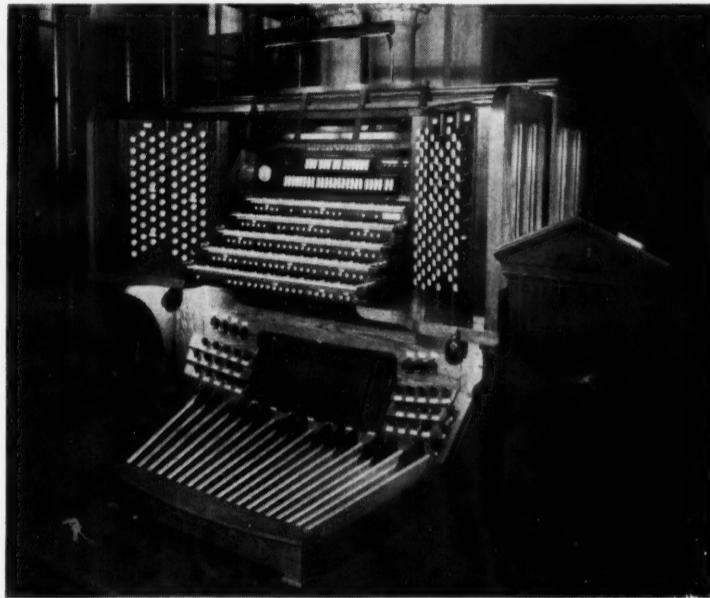
PEDAL ORGAN.

Violone, 16 ft., 32 pipes.  
Metal Principal, 16 ft., 32 pipes.  
Rohr Bourdon, 16 ft., 32 notes.  
Dulciana, 16 ft., 32 pipes.  
Cello, 8 ft., 12 pipes.  
Gedecktpommer, 8 ft., 32 pipes.  
Rohrföte, 8 ft., 32 notes.  
Blockflöte, 4 ft., 32 pipes.  
Bombard, 16 ft., 32 pipes.  
Fagotto, 16 ft., 32 notes.  
Bombard, 8 ft., 12 pipes.  
Tromba, 8 ft., 32 notes.  
Bombard Clarion, 4 ft., 12 pipes.  
Chimes, 25 notes.

## JESSE G. CRANE ENDS 34 YEARS' SERVICE IN INDIANA CHURCH

After thirty-four years of continuous service, with only one day's absence, Jesse G. Crane has retired as organist of the Third Church of Christ, Scientist, in Indianapolis. Mr. Crane played every Sunday and weekday service from Feb. 9, 1919, to the present. He took no vacations. In addition to providing music for the church he played in several other city churches and for six years at the Alhambra Theater. For fifty-one years he has taught piano and organ and he has served as dean of the Indiana Chapter of the American Guild of Organists.

## NEW CONSOLE FOR ST. BARTHOLOMEW'S CHURCH, NEW YORK



ABOVE IS PICTURED the new console for the organ of St. Bartholomew's Church, New York City, built by the Aeolian-Skinner Company. The five manuals control one of the largest church instruments in the world, which is being rebuilt and enlarged along modern lines. The completed instrument will have 168 ranks of pipes. The physical disposition of the divisions shows a complete four-manual organ at the chancel, with the great and positif functionally exposed. A celestial division is in the dome at the crossing and a large antiphonal organ at the west end. The specifications will be published upon completion of the rebuilding of the instrument in the summer.

## CHICAGO WOMEN CELEBRATE CLUB'S 25TH ANNIVERSARY

The twenty-fifth anniversary dinner of the Chicago Club of Women Organists was held June 8 at the Cordon Club in the Fine Arts Building. The program was designed primarily as a tribute to all of the past presidents of the club, who were honored guests at the dinner, and each of whom received a silver musical clef pin. Greetings were conveyed by all the past presidents, either in person or by letter, each greeting including mention of an event of special interest or humor which had occurred during the relator's regime. The founder and first president, Lily W. Moline Hallam, sent greetings from California, as did Ora Johnson Bogen and Vivian Martin Benedict. The club historian, Sophie M. P. Richter, gave a witty and poetical outline of the club's history, goaded on by Vera Flandorf, who assumed the role of an inquiring reporter.

Other guests who were presented by the president, Grace E. Symons, were Dr. Francis Moore, newly-elected dean of the Illinois Chapter, A.G.O.; Mrs. Moore, Mrs. Henry E. Porter, vice-president of the Illinois Federation of Music Clubs, and Mrs. E. E. Vollmer, treasurer of the federation. Letters were read from Mr. and Mrs. S. E. Gruenstein and from many members of the club now residing in other cities. The invocation was pronounced by the Rev. Lemuel Peterson, husband of the club's program chairman.

The tables had been beautifully and appropriately decorated in a color scheme of red and white and silver by Marietta Burroughs, social chairman, and her committee. The father of one of the committee's members, Edward Klotz, had made two silver lyres for centerpieces. The business meeting was enlivened by humorous charts covering all of the club's activities of the year, made by Melba Peterson, program chairman. A program of violin solos was presented by Shirley Norberg, with Ruth Bjorn as accompanist. The final musical offering of the evening was the rendition at the piano by Hazel Quinney and Helen Westbrook of a "musical compote", written during the dinner by all the members and guests present, each person concocting four bars.

## GUILMANT SCHOOL HOLDS FIFTY-SECOND GRADUATION

The fifty-second annual commencement exercises of the Guilmant Organ School, New York, were held in the First Presbyterian Church Monday evening, May 25. The Rev. John O. Mellin, pastor of the church, presided and presented the diplomas. Lily Andujar Rogers, post-graduate '45, played Handel's "March from the Ode to St. Cecilia" as a procession for the 1953 class, the faculty and members of the alumni association. Vierne's "Carillon", Karg-Elert's "Now Thank We All Our God", Sonata No. 6, Mendelssohn, and Bach's Great G minor Fugue were played by Mary Tremonte, Charles St. Clair Burrough, Ann Force Warner and Helen Tobias Duesberg respectively. These four, who had completed the two-year course, were followed in turn by Joan LaRue Covert playing Purvis' Fantasie on "Ton-Y-Botell", and Barbara Jean Fielder, who played the Fugue from the Sonata on the Ninety-fourth Psalm, by Reubke, for their post-graduate diplomas at the end of three years' study. Mulet's "Carillon-Sortie" was played by David Brandt, postgraduate '46, for the recessional.

A reception for the graduates and their friends followed the exercises in the chapel of the church.

## ORGAN CONTEST IN FRANCE: PRIZE OF 400,000 FRANCS

An international competition in organ playing is to be held July 1 to 10 in Lyon, France. The first prize, known as the Charles-Marie Widor prize, will be 400,000 francs, and other awards will be made. This contest will be a part of the Lyon-Charbonnieres Festival. The candidates, who must not be more than 35 years of age, will be required to play a work selected by the jury from a previously submitted program and improvise on a given theme in the elimination test. In the finals each candidate must play a recital from memory (thirty to forty-five minutes) and improvise a four-part fugue and the first movement of a sonata with two themes. The set composers for the recital are Bach, Franck and Widor. An international jury will be headed by Marcel Dupré.

## FORCES OF MIDWEST MEET IN KALAMAZOO

### FOUR BUSY DAYS ENJOYED

Bach Choral Program, Guild Service, Recitals and Lectures, and Visit to Battle Creek Mark A.G.O. Regional Convention.

With a representative group of church musicians in attendance the Midwest regional convention of the American Guild of Organists was held from June 16 to 19 in Kalamazoo, Mich., midway between Chicago and Detroit. Those who were present—well over 100—had the benefit of four days which included recitals by eminent performers, lectures on topics that directly affect the church organist, a beautiful Bach choral program, an impressive Guild service, a trip to Battle Creek, with luncheon at the huge plant of the Postum industry, and fellowship three times daily in the dining hall of Kalamazoo College. This college, the oldest in Michigan, provided living accommodations for the visitors in its spacious dormitories on a rarely picturesque campus.

The opening recital was played by Dr. Heinrich Fleischer, professor of music at Valparaiso University and head of the organ department at the Chicago Musical College. The instrument was a three-manual Möller organ installed in 1952 at the First Baptist Church in that city. Dr. Fleischer's program consisted of works by four German composers. These were as follows: Fantasie on "A Mighty Fortress Is Our God," Praetorius; "Kyrie, God the Father," "Kyrie, O Christ Our King" and "Kyrie, O God the Holy Ghost" from the "Clavierübung, Part 3," Bach; Partita on "There Is a Reaper Known as Death," Johann Nepomuk David; Fantasie and Fugue on "Sleepers, Wake," Reger. Though some found Dr. Fleischer's fare a little heavy for a summer afternoon, all were impressed by his masterly playing and sound musicianship. The David work was new to the majority and those who were not entirely sympathetic to modern music derived a bit of wry amusement from the program note which said: "There are seven variations which represent death in all its forms." Actually, the work is most interesting from a musical standpoint but it suffers from length and slowness of development. The sixth movement, which is a "dance of death", builds to an impressive climax. David is highly original in his organ writing and we shall undoubtedly hear more of his works.

Had there been nothing else of real interest at the convention, the concert Tuesday evening by the Kalamazoo Bach Festival Chorus would have been worth the trip. Those living in the larger cities are impressed again and again by the outstanding musical activities in some of the smaller places, and this was a prime example of what can be accomplished in a college town. The Bach festival at Kalamazoo, sponsored by Kalamazoo College, is now in its seventh year. Henry Overley is the founder and director. The personnel is drawn from college students and townpeople. The chorus which was heard at the convention was reduced in numbers because of the absence of most of the college students, but the singing was of the highest quality. The two cantatas performed were No. 67, "Hold in Remembrance Jesus Christ," and No. 80, "A Mighty Fortress." The group displayed a devotion to the music as well as a thorough knowledge of what they were singing. Frank K. Owen was at the organ and Beatrice Ray played the harpsichord. They were assisted by a chamber orchestra. The harpsichord used was built by Mr. Owen and those present were impressed by its fine tone. Between the two cantatas a group of organ numbers was played by William Gadd, organist and choirmaster of the First Congregational

Church in Battle Creek. His selections were: "O Hail, This Brightest Day of Days," "He Who Will Suffer God to Guide Him," "Now Rejoice, All Ye Christians" and Prelude and Fugue in D major. This concert took place in Stetson Chapel, on the campus of Kalamazoo College.

Those in attendance at the convention assembled again in Stetson Chapel Wednesday morning for a lecture by LaVahn Maesch of Lawrence College, Appleton, Wis. Mr. Maesch's subject was "Church Music Problems and the Guild." The speaker began by posing the question "Does the Guild really recognize the problems of the 'country practitioner'?" Mr. Maesch feels that in spite of the growth of the A.G.O. the surface has barely been scratched when it comes to offering practical assistance to the organist and choirmaster in the average church. He said that we talk glibly of good and bad music but that what matters most of all is the spirit in which this music is offered. He pointed out the wide difference in various types of Protestant worship and the resulting differences in musical requirements. Mr. Maesch emphasized the fact that the primary function of music in the church is one of worship. He stressed the matter of congregational singing—that it is better to have no choir at all than poor congregational participation. And, he said, it is better to have an organist who can play hymns well than a skilled recital performer. In the matter of choral work, Mr. Maesch believes that there are still too many organists who learn this important part of church musicianship only by experience. In closing he pointed out the necessity for a sense of united purpose between organist and minister, and suggested that this is one way in which the Guild can be of real assistance. One idea which he advocated was the promotion of church music seminars at religious convocations.

"The Children's Choir in the Worship Service" was the subject chosen by Geneva Nelson of the University of Michigan for her lecture Wednesday afternoon. She began by reminding the group that the children's choir is the future senior choir and as such is valuable in developing habits of attendance and participation. The success of a children's choir, said Miss Nelson, depends upon the understanding and organizational ability of the director. Children will respond to a director they love and they will love the director if he or she loves them. The best way to organize such a choir is through the Sunday-school by the director himself. It is a good idea to have auditions as a requirement for entrance, but Miss Nelson feels that no child should be turned down. She advised directors never to do anything that the children themselves could do.

Miss Nelson said that one of the most important things in children's choir procedure is to keep the children busy at all times—to work so fast that they have no idle moments. "Don't nag them," she admonished, "they get enough of that at home!" Set high standards of singing and you will get them. The best attack on the poor is through the good. Have little surprises for the children. According to Miss Nelson there are no complicated techniques to be used in training children to sing. Everything can be accomplished through enthusiasm. Musically the most important thing is to discourage forced or loud singing. Emphasis also must be placed on good posture. To teach the children rhythm let them beat time. Children need little direction but much inspiration.

The latter part of Wednesday afternoon was devoted to a trip to and program at Nazareth College, where the sisters most graciously welcomed the organists. John F. Callaghan, A.A.G.O., was at the organ, and played "Prayers in Tone" by Purvis, Joseph J. McGrath's Four Chorale Preludes on "Ave Verum" and compositions by Verrees, Campbell-Watson and Langlais. The Schola Cantorum of Nazareth College, directed by Sister M. Stella, S.S.J., sang two choice selections—"Popule Meus", Vittoria, and "Regina Coeli", Schultz. A tour through the chapel elicited special interest in three ancient organs that are the property of the college.

The Guild service in the evening was held at St. Luke's Episcopal Church and the choir of men and boys under the direction of Frank K. Owen disclosed the meticulous training and fine spirit of these singers. Philip L. Steinhaus played the organ prelude, Franck's "Grande Piece

Symphonique". The anthems were "Look Down, O Lord", Byrd, and "Evening Hymn", H. Balfour Gardiner. The Rev. George Taylor, curate of St. Luke's, officiated at the service and the sermon was preached by the Rev. Robert K. Giffin, rector of St. John's Episcopal Church in Sturgis, Mich., whose sympathies with the church organists were made evident. The Magnificat and Nunc Dimittis were in fauxbourdon by Morley. The service closed with a choral amen by Mr. Owen. The organ is a large Möller.

Thursday was devoted to a trip to Battle Creek, the world's breakfast food manufacturing center and a city which also proves its interest in the organ, for in its large Kellogg Auditorium it has an Aeolian-Skinner instrument, a civic advantage of no mean proportions. The forenoon was marked by a recital by Myron D. Casner of St. John's Church, Sturgis, Mich., on the Skinner organ in the First Presbyterian Church. Mr. Casner gave a Bach program of large dimensions, which he played with skill. His offerings included part 3 of the "Clavierübung" and four selections from "The Art of Fugue", plus Bach's last composition, "Herewith I Come before Thy Throne". Though it was a program that would appeal best to organists Mr. Casner maintained the interest of his audience to the last, especially in the quadruple fugue and in the final chorale.

After luncheon at the Postum Company plant and an inspection of the wonders of its manufacturing processes the convention visitors moved on to the Kellogg Auditorium, where Benjamin Hadley of Chicago gave a recital. His program was one of variety that would appeal to almost any audience and he played it with excellent command of the instrument. Opening with Hindemith's First Sonata, this was followed by three light pieces—the Giga of Locillet, a Sarabande by Bauschet and a Gavotte by Raick. The Bach offering was the Fantasie and Fugue in G minor. Numbers by Dupré, Vierne, and Widor led to the climactic final item—the great Introduction, Passacaglia and Fugue of Healey Willan.

Returning to Kalamazoo the evening was taken up with a recital by Robert Noehren on the Casavant organ in the beautiful new St. Augustine's Catholic Church. The University of Michigan organist gave a brilliant performance, which opened with a Canzona by Frescobaldi, followed by a work of Francois Couperin, Franck's Chorale in B minor, de Malein-Greau's "The Tumult in the Praetorium"—both received outstanding performances—a really fine set of variations on "Lucis Creator" by Alain, a much less appealing "Chant Heroique", dedicated to Alain's memory, and a movement from Messiaen's "La Nativité du Seigneur", closing with the familiar Mulet Toccata.

Friday, the last day of the convention, began with an address by Walter Holtkamp, organ builder and student of organ design, who emphasized as requisites for a good organ the quality of the pipes, the placement of the instrument and the space around the pipes, but as the principal necessity named a good organist. Specifications merely were something on paper, he said. Mr. Holtkamp presented a specification of a three-manual organ which he considered ideal.

A trip to see the artistically designed small church edifice of the Protestant Reformed Church was rewarded with an opportunity to see and hear a Pels organ, made in Europe and installed by the Michigan Organ Company of Grand Rapids. John A. Davis, Jr., of the Park Congregational Church in Grand Rapids, presented a short program that demonstrated the resources of the instrument of seven ranks, his program being made up of compositions of Buxtehude, Haydn, Karg-Elert and others.

The contest of young organists to represent the Guild in the finals at the national convention in 1954 was held in the afternoon. The judges awarded first place to Don A. Vollstedt of Lawrence College, Appleton, Wis., a pupil of LaVahn Maesch. The runner-up and alternate chosen was Miss Emily Hills of East Lansing, Mich.

The final recital program was that of Charles Dodsley Walker of the Church of the Heavenly Rest in New York City and his talented wife, Janet Hayes, soprano. Mrs. Walker sang two arias from the Bach Wedding Cantata and with her husband was heard in three chorale preludes by Johann Krebs. Mr. Walker

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Come, Holy Ghost, God and Lord  
Come, Thou Savior of our race  
From God shall naught divide me  
God gave to us this glorious day  
God the Father, be our Stay  
Hail the day so rich in cheer  
HOW LOVELY SHINES  
THE MORNING STAR  
I cry to Thee, Lord Jesus Christ  
In God, my faithful God  
In peace and joy I now depart

Jesus Christ, our Lord Redeemer  
Lord Jesus, we give thanks to Thee  
Lord, keep us steadfast in Thy Word  
Magnificat  
My inmost heart now yearneth  
My soul, now bless thy Maker  
Now sing we, now rejoice  
O Thou, of God the Father  
Our Father, Thou in heaven above  
Praise be to Thee, Lord Jesus Christ  
Praise God the Lord, ye sons of men  
Salvation unto us has come  
We now implore God the Holy Ghost

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THE DIAPASON  
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## Seminar and Recital in Oak Park Attract Group of Organists

Eighty organists and choir directors from the Chicago area gathered May 25 at the First Methodist Church of Oak Park, Ill., for a seminar sponsored by the Illinois Chapter of the American Guild of Organists. At 2 o'clock in the afternoon the group was welcomed by Dr. Charles M. Coulter, minister of the church. The actual program began promptly at 2:30, and those responsible for the arrangements must be commended because all sessions took place on time.

The afternoon was unduly warm, but the pleasant bit of chamber music which began the program seemed to have a cooling effect and to turn the mind from things temporal. The music was Corelli's lovely Sonata in D minor. It was played by Christine McLetchie, organist, and Joan McLetchie, cellist. The Misses McLetchie had a sensitive feeling for the music and played it with understanding and assurance. At 3 o'clock the group went to the choir rehearsal room, where Robert Glover, S.M.D., conducted a demonstration rehearsal with his "Tuxis" choir from the First Presbyterian Church in La Grange. His methods in teaching new music to this teen-age group were of interest. At the end of this thirty-minute session everyone was invited back into the church for a program by Dr. Glover's choir, which gave an enjoyable performance of numbers by Thiman, Davies, James, Sateren, Protheroe, Brown, Clokey, Darst, Shaw, Burleigh and Smith. The number which attracted the most attention was Joseph W. Clokey's "A Canticle of Peace."

A panel discussion, with Robert Rayfield as moderator, gave the audience an opportunity for exchange of information. In the course of this discussion Walter D. Hardy of the Aeolian-Skinner Organ Company gave valuable advice on the placement of organs and acoustical problems. Dr. Glover answered questions about his work with young people's choirs. A high point of the seminar was a concert at 4:30 by the Oak Park High School glee club of ninety-four singers, conducted by Agnes Ruth Wood. This chorus sang numbers chosen from various programs which have been presented in the last school year. Oak Park High School has always enjoyed a reputation for its work in music and dramatics and there can be little doubt that this highly-trained group can rank with the best in the country. Their program was varied, ranging from numbers taken from Saint-Saens' Christmas Oratorio to excerpts from "Oklahoma!" It seemed to this reviewer that the numbers from the famous musical play received a more exciting performance than that given them by the professional chorus in New York a few years ago. After the glee club concert some returned to the church for a demonstration of the Connsonata electronic organ by Kay McBee, staff organist of the W. W. Kimball Company in Chicago.

Sixty-one persons sat down to a roast beef dinner prepared by women of the church. After announcements and introductions there was a speech by the Rev. George Truman Carl, D.D., minister of the Park Ridge Methodist Church. Dr.

Carl spoke on interpreting religion to people through music. Some of his suggestions about how to accomplish this were highly debatable and undoubtedly many of those present disagreed with his ideas, especially the one about congregational singing of a popular "hit tune" entitled "I Believe."

Austin C. Lovelace's recital in the evening was a fitting close to a seminar on church music, for here was demonstrated the organ as a medium of worship. Dr. Lovelace chose some of the finest organ literature to convey the contents of the Apostles' Creed, which was printed phrase by phrase on the program. The recital opened with Titcomb's "Credo in Unum Deum" and continued with Bach's "I Believe in God, the Father." Dr. Lovelace is an organist of real competence and his playing is convincing. One is impressed especially by his excellent legato touch, a welcome relief from the playing of some of the "semper staccato" fanatics. He gave a first-rate reading of the difficult de Maleingreau "Tumult in the Praetorium" and did not make the mistake of playing it too fast. His interpretation of Bach's "O Spotless Lamb of God" was one of real warmth and he made "Rejoice, Ye Christians" sparkle. Other numbers were as follows: "The Heavens Declare the Glory of God," Marcello; "Fairest Lord Jesus," Schroeder; "What Child Is This?" Purvis; "O Sons and Daughters," Farinelli; "Litanies," Alain; "Come, God Creator, Holy Ghost," Peeters; "A Hymn of Brotherhood," Bingham; "Vision of the Eternal Church," Messiaen; "With Quiet Joy," Pepping; "We All Believe in One God," Bach.

The seminar was planned and arranged by Dr. Francis S. Moore, organist of the First Methodist Church of Oak Park and dean-elect of the Illinois Chapter. Robert Rayfield, acting dean, presided over the sessions. Mr. Rayfield has filled the unexpired term of Allen W. Bogen, who died in February. The seminar was one of the projects initiated under Mr. Bogen's leadership.

### NORMAN NAIRN, ORGANIST AND NEWSPAPER MAN, DIES

Norman Nairn, who was for several years dean of the Western New York Chapter of the A.G.O., died May 23 in Rochester, N. Y., at the age of 70 years. At the time of his death Mr. Nairn was music and art editor of *The Rochester Democrat and Chronicle*. He had served as organist of several Rochester churches and since 1943 had been associated with the Eastman School of Music.

Mr. Nairn was born in Dover Plains, N. Y., and attended the University of Rochester. He was the son of a minister. In 1926 Mr. Nairn entered the newspaper field and became managing editor of the *Times-Union*. He transferred to a similar position on the Plainfield, N. J., *Courier-News* two years later and served there until 1938. Mr. Nairn was a director of the Plainfield Choral Club and Concert Society. He leaves his widow, Mrs. Frances M. Nairn, and two brothers.

A CORONATION DAY service was held at St. Matthew's Church, Ottawa, Ont., where Allanson Y. Brown, F.R.C.O., is organist and choirmaster. For the prelude Mr. Brown played Purcell's Trumpet Voluntary and his postlude was Monteverdi's Coronation March and Elgar's "It Comes from the Misty Ages." The choir sang "Hail to the Queen," Willan, and Stanford's Te Deum.

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## THREE DAYS WELL FILLED

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By ANN LYNN YOUNG

Organists of Virginia, Maryland, the District of Columbia, New Jersey, Delaware and Pennsylvania convened in Pittsburgh June 16, 17 and 18 for three days of concerts, recitals and lectures under the auspices of the Western Pennsylvania Chapter, American Guild of Organists, Franklin T. Watkins dean. Headquarters for the regional convention were at the Webster Hall Hotel.

Tuesday at 3:30, on the Georgian terrace of Webster Hall, a chamber concert for organ and strings opened the convention. A two-manual divided organ built for this convention through the courtesy of Victor Zuck, agent for M. P. Möller, provided the instrument for Ernest White and Edward Linzel, both from the Church of St. Mary the Virgin in New York. They played respectively the Concerto in G minor of Handel, Prelude and Fugue in F sharp minor, Buxtehude; Partita in C minor and two chorale preludes of Bach. The Pittsburgh Musical Society of the American Federation of Musicians, through a grant from the music performance trust fund, provided the string ensemble for sonatas for strings, one by Daniel Pinkham and three by Mozart.

In the evening at Carnegie Music Hall, on the four-manual Aeolian-Skinner organ, Dr. Robert Baker of New York, in a clearcut virtuoso style, played works of Handel and Rameau and three preludes and fugues of Bach. After the intermission the program was devoted to modern works of Robert Crandell, Eric DeLamarre, Marcel Dupré, Robin Milford and Oliver Messiaen. The conclusion was the Variations from the Fifth Symphony of Widor.

Coffee, cigarettes and mints mingled with lively conversation in the foyer after the recital.

On Wednesday the second day of the convention began with a solemn high mass in St. Paul's Cathedral under the auspices of the Diocesan Guild of Catholic Organists. Four hundred choir boys and a gallery choir made up of members of the Diocesan Guild participated in the impressive ceremony. Paul Koch, organist of St. Paul's, was the director; Clayton Brenneke, organist of Sacred Heart, was precentor and Matthew Cvetic was the accompanist. Msgr. Andrew J. Pauley, rector of the cathedral, celebrated the mass. Valentine Woshner Fillinger, organist of St. Mary Magdalene Church, played the allegro from the Reubke Sonata as a stirring postlude.

On Wednesday afternoon Claribel Thomson gave a beautifully played recital on the four-manual Aeolian-Skinner organ in Heinz Memorial Chapel, University of Pittsburgh. Her list consisted of works by Handel, Buxtehude, Bach, Langlais, Boellmann and Willan. A choral and organ concert featured the evening at the Shadyside Presbyterian Church, where Russell G. Wichmann, organist and director, and his choir gave the "Song of Amos" by Charlotte Lockwood Garden and "The Green Blade Riseth," by M. Searle Wright. Mr. Wichmann also played Six Liturgical Pieces for Organ by Isadore Freed. The organ is a four-manual Skinner. The entire concert was excellent. A reception was held afterward in the beautiful new recreation hall of the church.

Thursday, the last day of the convention, was filled with interesting events. The morning feature was a lecture on choir problems by George Litch Knight, assistant minister of the West Side Presbyterian Church in Ridgewood, N.J., on "Ministering through Choral Music". This challenging talk was delivered in the Bellefield Presbyterian Church. In the afternoon we heard a brilliant recital by George Markey on the four-manual Möller organ in the chapel of Pennsylvania College for Women. Mr. Markey played works of Bach, Franck, Hindemith (Sonata 3), Milhaud, Langlais, Elmore and Simonds (Dorian Prelude).

The organists then moved on to Cal-

vary Episcopal Church, where Dr. J. J. Baird and his boy choir, with mezzo and tenor soloists, sang "La Passione," an anonymous thirteenth century composition, transcribed from ancient manuscripts in the archives of the library in Cortona, Italy. The performance was beautiful and moving. Then followed a visit to Sacred Heart Church, where Clayton Brenneke acted as host on a tour through the church and school, with a glance at the four-manual Aeolian-Skinner.

The Guild dinner was served in the East Liberty Presbyterian Church. After this feast the two winners of the young organists' contest gave a short recital. Miss Eleanor Allen of Washington, D.C., played the Bach Toccata and Adagio in C major and Sowerby's Toccata. Miss Doris Hamel of Philadelphia played Bach's Fantasie and Fugue in G minor, Brahms' "My Heart Is Filled with Longing," and "Ave Maris Stella," Dupré. The two charming young women received enthusiastic praise and congratulations.

The convention was brought to a brilliant climax with a concert for choir, organ and strings at the Sixth United Presbyterian Church. John Lively, organist-director, presented his choir and soloists and an ensemble of string players from the Pittsburgh Symphony Orchestra in three works: Magnificat, Monteverdi; "Hilf deinem Volk, Herr Jesu Christ," Lübeck, and "Stabat Mater," Poulenc. Dr. Ansley Moore presided at the service. This great music, offered so inspiringly, gave the convention a glorious ending, a fitting finale to a happy and stimulating musical experience.

VOLKEL OPENS TWENTY-FIRST  
SEASON AT CHAUTAUQUA, N. Y.

Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, and official organist of the Chautauqua Institution, Chautauqua, N. Y., returns to Chautauqua this summer for another season of recitals, teaching and conducting. After a very busy winter of recitals for Guild chapters and playing and conducting oratorios he resumes his position in Chautauqua for the twenty-first season. His afternoon programs for July are as follows:

Sunday, July 5—Toccata and Fugue in D minor, Bach; Pastorale, Bach; Chorale in E major, Franck; "In Summer," Stebbins; Chorale Prelude, "Rejoice! Ye Pure in Heart," Sowerby; "Marche Heroique," Saint-Saëns.

Thursday, July 9—Symphony No. 1, Widor; "The Swan," Saint-Saëns-Volkel; "St. Lawrence Sketches," Russell.

Sunday, July 12—Concerto in D minor, Handel; Chorale in B minor, Franck; "Jesu, Joy of Man's Desiring," Sinfonia, "We Thank Thee, Lord" and Sinfonia, "I Stand with One Foot in the Grave," Bach; Passacaglia and Fugue, Bach.

Thursday, July 16—Three Chorale Preludes, Bach; Fantasie in A major, Franck; "Grand Choeur" in D minor, Hollins; "Chant de May," Jongen; "Divertissement" and "Legende," Vierne; Fantasie and Fugue on "B-A-C-H," Liszt.

Thursday, July 23—Overture (Baroque), Bingham; "Burgundian Hours" (complete), Jacob; "Carillon de Westminster," Vierne. Thursday, July 30—Chaconne, Louis Couperin; "Offertoire sur les Grandes Jeux," Francois Couperin; "Les Cloches," Le Begue; "Dialogue," de Grigny; Symphony No. 1, Vierne.

Dr. Volkel has been elected president of the Chautauqua Society of Greater New York. He has also been made official organist for the University Glee Club under Dr. Channing Lefebvre.

ST. LUKE'S BOY CHOIR GIVES  
32D CONCERT IN KALAMAZOO

The boy choir of St. Luke's Church, Kalamazoo, Mich., gave its thirty-second annual concert May 22 in the Central High School Auditorium. This is one of the largest and oldest boy choir organizations in the country and it has gained a wide reputation. The group was organized in 1885. Frank K. Owen is the director.

Groups of numbers were sung by the regular choir, the "prep" choir and the "singing lads." Composers represented on the program included Bach, Teschner, Gardiner, Handel, Palestrina, Byrd, Tschaikowsky, Mendelssohn, Morley, Gaul, Protheroe and Britten.

THE SCHOLA CANTORUM of Chicago will be heard in a radio concert July 19 at 7:15 p.m. The broadcast will originate at Station WJJD. This will be the last of a series of three radio programs by the group. The conductor is Dr. Max Sinzheimer.

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JOHN McDONALD LYON



JOHN McDONALD LYON, who is seen above with his favorite pet, "Mongkut," has returned to Seattle after a recital tour which took him through the mountain states and part of the Middle West. The tour began April 16 with a recital in Sandpoint, Idaho, and ended May 27 in Benkelman, Neb. Other towns in which Mr. Lyon played were Butte, Great Falls and Miles City, Mont.; Sheridan, Wyo.; Chadron, North Platte, Blair, Burwell and Curtis, Neb.; La Crosse, Kan.; Monte Vista and Montrose, Colo.; Macksville, Plainville and Stockton, Kan.

A typical program played by Mr. Lyon on his tour was the one May 20 at the Union Congregational Church in Montrose, Colo., which listed the following numbers: "Komm, süsser Tod," Bach; "The Musical Clock," Haydn; Prelude from Sonata in C minor, Guilmant; Cantabile and "Pièce Heroïque," Franck; Fantasia, Purvis; "Under the Walnut Tree," Jacob; "Sunrise," Karg-Elert; "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupré," Russell. In the fall Mr. Lyon will make another

tour, which will take him as far south as Miami, Fla.

**MAPLEWOOD CHOIR SCHOOL  
HOLDS ITS COMMENCEMENT**

The annual commencement of the choir school of the Prospect Presbyterian Church of Maplewood, N. J., was held in the church May 7. The combined choirs, numbering 175 voices, were assisted by the chapel trumpeters in a repetition of the Easter choral music. Assisting at the organ were Martin Steinmetz, assistant organist, and 14-year-old Janice Conway. Gold choir school keys and honor key society certificates were presented to eighteen graduates of the school and certificates of promotion were presented to choristers in the graduating sixth and ninth grades by Dr. Arthur Nelson Butz, the minister; Miss L. Vivian Hancock, director of Christian education, and Walter N. Hewitt, organist and minister of music. August Hock and Sandor Haydu III, elected honor students of the class of 1953, were guests at the annual banquet of the motet choir May 21 in the parish-house. Ifor Thomas, operatic tenor, photographer and authority on Welsh music, was the speaker of the evening.

Mr. Hewitt was presented with a leather-bound Bible at the annual dinner-meeting of the session of the church in appreciation of his seven years as a church executive and assistant to the minister at the Prospect Church. He will resign this part of his church work Sept. 1 and will devote his entire time to the ministry of music and his private teaching.

During the summer the Möller organ is being renovated, a new chancel is being constructed and new choir rooms, library and vestment rooms are being built underneath the sanctuary. The sanctuary will be completely redecorated and new lighting fixtures will be installed.

Mr. Hewitt has completed nineteen years at the Prospect Church as minister of music.

**PUPILS OF VAL C. RITSCHY** gave a recital May 27 at the Church of St. Matthew, San Mateo, Cal. Those who played were Edward Eskilson, Phyllis Frank, Beverly Camp, Margaret Herrara and Norma Fraser.

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## ORGAN OF UNUSUAL DESIGN

Divided Swell Is a Feature—San Francisco Convention Instrument Is Incorporated in New Scheme—Stoplist Is Presented.

A three-manual organ of unusual design is being built by M. P. Möller, Inc., to be installed in the studio of Ernest White at the Church of St. Mary the Virgin, New York City. The studio organ is expanded from a small instrument built for the American Guild of Organists convention in San Francisco in the summer of 1952. The convention organ was a two-manual (great and positiv) with a rudimentary pedal. The pedal was compensated by duplexing stops from the positiv chest. That positiv chest is now one of the great chests and the former three-stop great chest is now the positiv. This accounts for the small size of the positiv division and for the fact that the pedal contains duplexes from the great.

The stoplist of the instrument will be as follows:

## GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Quint, 2½ ft., 61 pipes.  
Octav, 2 ft., 61 pipes.  
Cornet, 2 ranks, 122 pipes.  
Fourniture, 5 ranks, 257 pipes.  
Tremolo.

POSITIV (Unenclosed).  
Quintaten, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Cymbal, 3 ranks, 183 pipes.

SWELL 1.  
Gambe, 8 ft., 61 pipes.  
Gambe Celeste, 8 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Krummhorn, 16 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Schalmey, 4 ft., 61 pipes.  
Tremolo.

SWELL 2.  
Gemshorn, 8 ft., 61 pipes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Fugara, 4 ft., 61 pipes.  
Plein Jeu, 4 ranks, 244 pipes.  
Musette, 8 ft., 61 pipes.  
Tremolo.

PEDAL ORGAN.  
Bourdon, 16 ft., 32 notes.  
Soubasse, 16 ft., 32 pipes.  
Quintaten, 16 ft., 12 pipes.  
Spitzprinzipal, 8 ft., 44 pipes.  
Stopped Diapason, 8 ft., 56 pipes.  
Bourdon, 8 ft., 32 notes.  
Gross Quint, 5½ ft., 32 pipes.  
Spitzprinzipal, 4 ft., 32 pipes.  
Stopped Diapason, 4 ft., 32 notes.  
Nachthorn, 4 ft., 32 notes.  
Terz, 3½ ft., 32 pipes.  
Quint, 2½ ft., 32 notes.  
Septieme, 2/7 ft., 32 pipes.  
Octav, 2 ft., 32 notes.  
Stopped Diapason, 2 ft., 32 notes.  
Cornet, 2 ranks, 32 notes.  
Krummhorn, 16 ft., 32 notes.  
Krummelstern.

The great follows the classic buildup from a double to the mixture. The 16-ft.,

bourdon is a revival of a small-scale wood stop that was built by the Möller factory many years ago. In the 8- and 4-ft. pitches the wide and narrow scaling is a feature. The bourdon is a broad and gentle voice, and its companion salicional is voiced like the old echo diapason that was the salicional's traditional tone. The 4-ft. principal has the incisive brilliance that accompanies pipes halving on the seventeenth note. The positiv, though small, has the elements that a full-toned positiv should exhibit.

The idea behind the two swells is modern, yet the reeds in swell 1 grow from old types. The 16-ft. krummhorn has shorter resonators than are usual, thus producing intense quality. The schalmey occupies the place usually given the clarion. The 8-ft. trumpet is the smallest of the family. The other stops in this division are for color purposes.

Swell 2 may be regarded as a flue division, though it contains one small reed voice. The main effect in this division is from the plain jeu and the fugara. Since each of these divisions has its own swell enclosure, its own tremolo and its own couplers, the color possibilities are extensive.

The pedal is the largest division of the organ. There are three 16-ft., three 8-ft., three 4-ft. and two 2-ft. stops. The tierce and flat seventh produce a sizable pedal cornet.

There will be opportunities for hearing the studio organ in recitals, recordings and broadcasts. Instruments built along similar lines have been installed in St. Barnabas' Church, Upper Marlboro, Md.; St. Philip's Church, Durham, N. C., and Christ Church, Little Rock, Ark. Others are being built for St. Paul's Church, Westfield, N. J.; the Presbyterian Assembly's Training School, Richmond, Va., and St. Paul's Church, Indianapolis. This summer the reed stops in the main organ at the Church of St. Mary the Virgin, New York City, are being revoiced by Möller.

MUSIC THERAPY BECOMES  
NEW FIELD FOR ORGANISTS

Announcement has been made that the lecture-discussion course in music therapy offered at the New England Conservatory has been extended from a one-semester course to a full-year course. According to Homer Whitford, teacher of the course and director of music therapy at McLean Hospital, the extension was made because of the wide interest shown in this relatively new branch of the music profession. Dr. Whitford reports that several organists have completed the course and are filling positions at hospitals. He believes that organists are particularly suited for this type of work because of their all-around knowledge of music.

THE NATIONAL MUSIC COUNCIL, of which Howard Hanson is president, has been awarded the Henry Hadley medal for distinguished services to American music by the National Association for American Composers and Conductors. Richard Bales, chairman of the awards committee, made the presentation at the annual reception and concert of the association at the Waldorf Astoria Hotel in New York.

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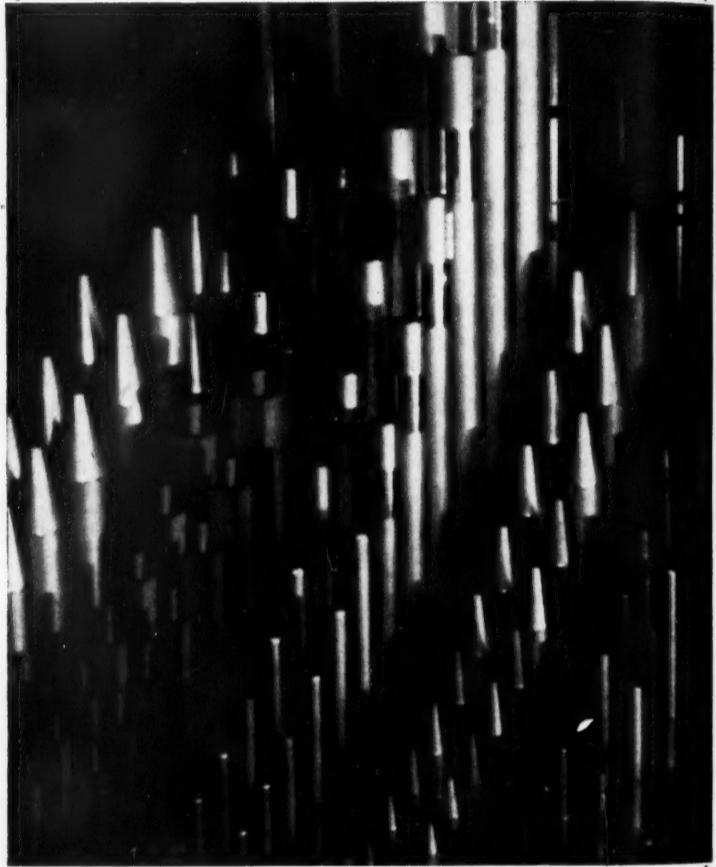
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## Arthur Foote Born Hundred Years Ago; His Work Recalled

The year 1953 marks the centenary of the birth of one of America's foremost composers of church music, Arthur Foote. He lived from 1853 to 1937 and his career as a composer was one equaled by few Americans. Foote was one of three notable New England musicians of that period, who devoted much time to the composition of sacred music and whose work was recognized in Europe and America. Other members of the "New England school" were Horatio Parker and G. W. Chadwick.

The centenary of Arthur Foote's birth offers an appropriate opportunity for reconsideration and revival of his choral and organ works. Though for several years the music of his period has not been heard frequently and though music of other times recently has been more "stylish", it is probable that America has never produced a finer craftsman in the art of music writing than Foote and perhaps the time is ripe for a reawakening of an interest in his works.

Arthur William Foote was born March 5, 1853, in Salem, Mass. He was a pupil of such men as Stephen A. Emery, B. J. Lang and J. K. Paine. From 1878 until 1910 he was organist of the First (Unitarian) Church of Boston. The degree of doctor of music was conferred on him by Trinity College in 1919. In his younger years he gave many piano and organ recitals.

On the occasion of Foote's death a tribute was written by Dr. Hamilton C. Macdougall and published in the May, 1937, issue of THE DIAPASON. Of the man Dr. Macdougall said:

"Foote was a most interesting example of what we call a 'mixer'; he knew all sorts and conditions of men, though he himself was an excellent exemplification of what has been called the Brahmin caste; he had a Harvard degree, he had family associations with those early New England aristocrats, the Unitarians, and he was a gentleman. He was much pleased at hearing of performances of his works; and no one ever sang a song or played a suite or a movement from it, or included any one of his orchestral pieces in a concert that did not receive a message of grateful appreciation from him in acknowledgment. Musicians, as a class, take great praise as merely something due them; not so Foote. He was not gracious, affable or helpful because he sought popularity—he was born that way."

Of Foote's music Dr. Macdougall wrote: "Foote did not write in the 1900 contemporary style and on that account may be undervalued until this period of furious transition, in the nature of the case ephemeral, settles down. When that time comes he will be recognized as a writer of music strongly grounded in the older forms, but hospitable to all that was really considered good in the period ending with Brahms. In the meantime one risks very little in predicting a long life for several of the songs; pianists for some time to come might well use his suites and his piano studies; and orchestras and choral societies re-examine the more ambitious choral works with orchestra. It is probable that some of his anthems ('Still, Still with Thee' and others) will continue to be highly valued as expressive of modern religious taste and aspiration."

In 1919 Harold V. Milligan, Mus.D., reviewer for THE DIAPASON and then organist of the Riverside Church, New York, wrote an article giving a critical analysis of all Foote's works for organ which had been published up to that time. There were then six opus numbers. Some excerpts from Dr. Milligan's article will serve as a guide to those works: "The first group of organ pieces, opus 29, consists of a Festival March, an Allegretto and a Pastorale, all of which have achieved considerable popularity. They are splendid examples of homophonic music for the organ, and as such are eminently useful and valuable as service pieces.

"Nine years elapsed before another group of organ pieces appeared, and these, being comparatively short, were published in book form under the title 'Six Pieces for the Organ.' One of them, a Nocturne, has since that time been published separately. These six pieces, like their predecessors, appeal rather by reason of their innate beauty than by any showiness of

exterior. You will search a long time before you will find a lovelier bit of writing than his Offertory or a finer piece of church music (short though it is) than 'Pater Noster.' The latter composition has been a favorite of mine for many years; it exhibits its composer's fondness for the old church modes, a fondness which he brings into fine flower in some of the later pieces. The other pieces in this small volume are Meditation, Intermezzo, Prelude and Nocturne, and they are all predominantly suited to the church service.

"The Suite in D followed the Six Pieces closely, being opus 54, published two years later, in 1904. It is in four movements, the third of which, 'Improvisation,' was selected by the French organist, Joseph Bonnet, for inclusion in his historical organ recital programs as representative of America.

"The next opus is a single piece, 'Night, a Meditation.' It was originally written for the piano and afterward transcribed by the composer for the organ. We now come to what is Mr. Foote's last word in organ music, opus 71, seven pieces, all published separately. The first one is a Cantilene in G, a melody of such pure and celestial beauty as to remind one at once of Wesley's remark about the E major Prelude and Fugue from the second volume of 'The Well-Tempered Clavichord'—that it represents the saints walking about in Paradise. The second number of this opus is a 'Solemn March,' a favorite of its composer. It is one of the best of all 'Solemn Marches' (no exceptions whatever). No. 3 is Sortie in C, a little more conventional than the foregoing. Canzonetta reminds one somewhat of the Allegretto in opus 29. The 'Tempo di Minuetto' and Toccata are fine examples of their respective styles.

"With Communion we come to the end of the catalogue. Like the Cantilene, this composition dwells in the rarefied atmosphere where only the outpourings of pure genius can move and have their being; it speaks, not with sounding brass and tinkling cymbal, but in the still, small voice that lies very close to the holy silence in which dwells the Deity."

A list of Foote's compositions after the year 1919 is not immediately available, but one thinks of his Christmas Fantasy, which has been so widely played. The Arthur P. Schmidt Company, which published so many of Foote's compositions, reports that it is preparing a list of his works which are now in print.

### KILGEN ORGAN IS ORDERED FOR ST. PATRICK'S, L.I. CITY

A contract for a new three-manual organ has been placed with the Kilgen Organ Company by the pastor of St. Patrick's Catholic Church, Long Island City, N. Y. The instrument will be placed in the choir gallery at the rear of the church and screened by a design of pipes and panel work. The organ will be completely under expression. Delivery is planned for the fall of 1953.

The stop specifications are as follows:

**GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Hoh Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 $\frac{2}{3}$  ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Chimes, 20 tubes.

**SWELL ORGAN.**  
Geigenprincipal, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
Nasat, 2 $\frac{2}{3}$  ft., 61 pipes.

**PEDAL ORGAN.**  
Major Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohr Bourdon, 16 ft., 12 pipes.  
Octave, 8 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes.  
Rohrflöte, 8 ft., 32 notes.  
Block Flöte, 4 ft., 12 pipes.  
Trompette, 8 ft., 32 notes.

"LORD, I HAVE LOVED the Habitation of Thy House", a motet for soprano and baritone solos and chorus, by H. Alexander Matthews, was sung at the sixth annual festival of sacred music in the Presbyterian Church, Bryn Mawr, Pa., May 17, under the direction of Charles T. Maclary, organist and choirmaster.

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Biennial National Convention, Minneapolis-St. Paul, Minn., July 11-15, 1954.

## American Guild of Organists

Chapters in Every State

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Dec. 17, 1896Incorporated  
Dec. 17, 1896Amended Charter  
Granted  
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June 22, 1934Chartered by the Board of Regents of the University of the State of New York  
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## Progress Made by Guild

## Subject of Reports Heard

## at Annual Meeting May 18

The national annual general meeting of the American Guild of Organists was held Monday afternoon, May 18, in the choir room of St. Bartholomew's Church, New York City. President S. Lewis Elmer was in the chair. After greetings were extended to those present all were requested to rise and observe a moment of silence as a tribute to those members of the Guild who had died during the year. The minutes of the annual meeting held May 12, 1952, were read and approved and tellers were appointed to count ballots for the election of officers and councilors. The order of business then proceeded to the reports of the national officers and committee chairmen, reviewing the activities of the year and outlining plans for the future.

The report of the president was in part as follows:

It is a privilege to note the advance made by the Guild in all departments of activity during the past year. The national character of our work and influence has been effectively demonstrated. Since the last annual meeting I have made visits to forty-six chapters, plus twenty-nine other cities and communities, for the purpose of forming chapters and furthering the interests of the Guild. Twenty-one states and the District of Columbia were covered by these visits, as well as the biennial national convention in San Francisco and the 1952 annual meeting of the Pennsylvania Chapter, when the fiftieth anniversary of this, the first chapter organized by the Guild, was observed.

The twenty-first national (fifth biennial) convention held in San Francisco June 30 to July 4, 1952, was the first national convention of the A.G.O. to be held on the west coast. In addition to being a great success in every respect it was an interesting and convincing picture of the Guild as a national organization of church musicians. The tenth annual national midwinter conclave was held in Dallas and Fort Worth, Tex., Dec. 29-31. The true Southern hospitality and high standard of all events gave much pleasure to all who attended. This was the first time a national meeting of the A.G.O. had been held in the Southwest. It proved to be of great value to the Guild.

The 1953 series of regional conventions is proving very valuable from coast to coast in pointing up the Guild regions as important factors in our work and preparing the way for the next biennial national convention, to be held in Minneapolis-St. Paul July 11-15, 1954.

During the past year, a record was set by electing or reinstating 2,223 members and organizing twenty-one chapters and two branches.

I would like to express my sincere appreciation of the assistance received, given with such fine spirit, in the important work of administering the Guild, by the national officers and councilors, regional and state chairmen, deans and regents, all committees and all members of our national organization. May I mention especially Mr. Bingham, vice-president and chairman of the convention and expansion committee; Mr. Wright, national secretary; Mr. Holler, national treasurer, and Dr. Candlyn, chairman of the examination committee.

Deep appreciation was then expressed by those present on behalf of the Guild as a whole for the excellent work done by President Elmer, whose interest and energetic leadership in furthering the ideals of the Guild have done so much in the spread of its activities.

Mr. Holler, national treasurer, reported a balance in the treasury at the end of the calendar year, Dec. 31, 1952, of \$4,622.38, and at the end of the fiscal year, April 30, 1953, of \$13,684.38.

Dr. Candlyn, chairman of the examination

committee, reported that there had been eighty-four candidates for the examinations in 1952 and that certificates had been awarded to five fellows, twenty-seven associates and seven choirmasters. He noted that the examination requirements have been slightly modified in that there are optional questions in various fields, this being done not to lower the standard, but to keep abreast of the times.

Mr. Bingham, chairman of the convention and expansion committee, reported that all fifteen of the Guild regions will hold conventions in 1953. He said that many novel and challenging features are appearing on the regional convention programs. The Rev. George Litch Knight, chairman, reported that the members' interests committee, through pamphlets and other means, has endeavored to canvass the needs of Guild members, possible ways of broadening the base of operation regarding recitals in small churches, stimulating interest in the examinations and bringing practical and useful material to the attention of the chapters. Dr. William H. Barnes, chairman of the architecture and acoustics committee, reported that plans are being made to provide church building committees with material on the design of churches with reasonable acoustical properties. The committee has been assured of cooperation by the organ builders and the American Institute of Architects in this study. R. B. Newman, who is regarded as the best qualified acoustical engineer, has been engaged as an advisor. Lee Hastings Bristol, Jr., chairman of the publicity committee, reported that releases were prepared and sent to 3,000 newspapers across the country in connection with Guild Sunday. Dr. Mead, chairman of the National A.G.O. Sunday committee, stated that Guild Sunday continues to be observed. He said that it has been encouraging to note the interest and cooperation extended by the clergy in many churches. The Rev. Hugh Giles, chairman of the radio and television committee, reported that the Guild had sponsored seventeen broadcasts over WQXR and its network and one concert over WNYC for the American Music Festival.

The tellers then announced the following election results: S. Lewis Elmer, president; Seth Bingham, vice-president; M. Searle Wright, secretary; John Holler, treasurer; Jack H. Ossewaarde, registrar; Charles Dodsley Walker, librarian; Harold W. Friedell and George Mead, auditors; the Rev. John O. Mellin, chaplain; councilors elected for a term of three years are: Frank Campbell-Watson; Arthur H. Christmann, John Harms, Claude Means, Willard I. Nevins, Anna Shoremount Rayburn, Lily Andujar Rogers and Svend Tollefson.

## Organ in Home Ohio Subject.

The Northern Ohio Chapter met at the home of Mr. and Mrs. E. L. Ellenberger in Brecksville, Ohio, Sunday, April 26, at 4 o'clock in the afternoon. Although the program had no title it could have been called "A Pipe Organ in the Home". A two-manual Felgemaker, with additions and alterations by Mr. Ellenberger and his son, Bill, graces one corner of the living-room. The pipes and mechanical devices are in the basement—some of them installed by ingenious methods as space became a premium—with a grille to allow passage of sound to the floor above. After preliminary remarks by the dean, Mr. Ellenberger explained something of the history of the organ and of the changes that have taken place. A demonstration program was provided by Bill Ellenberger, a lad of 14 years, as he played the

following numbers: Chorale Prelude, "Have Mercy upon Me, O Lord", Bach; "Christ Is Risen", Bach; G minor Fugue, Bach; "Dreams", McAmis; "In Summer", Stebbins. A tour of the basement area followed, giving the thirty-three members present an opportunity to investigate the great potentialities of an organ in the home. Refreshments were served in this delightful atmosphere by our hostess.

Not yet reported are meetings in the early part of 1953. On Jan. 11 our chapter met at St. Paul's Episcopal Church in Cleveland Heights as Walter Blodgett, sub-dean, and the church choir presented a choral evensong in the octave of Epiphany. In spite of icy conditions a large number of our members appeared and were rewarded, as always, with an inspiring performance. After the service the Guild met for refreshments and "shop talk".

March 4 was the date set aside for friends interested in the electronic organ, more specifically the Hammond. Radio station WHK's studio 1 was the setting for a recital by Richard Ellsasser on this instrument, sponsored by Hammond and the organ studio of the Halle Brothers Company of Cleveland.—CYRIL H. CHINN, Dean.

## Choral Festival in Washington.

The District of Columbia Chapter and the Washington Federation of Churches sponsored an outstanding choral festival at the National City Christian Church Sunday, May 17, at 4 p.m. Two hundred choristers under the able direction of Jean Slater Appel, A.A.G.O., Chm., sang: "Jubilate Deo", Sowerby; "If Ye Love Me", Tallis; "Turn Back, O Man", Holst; "To Thee We Sing", Tkach; "Immortal, Invisible", Thiman; "Ave Maria", Vittoria; "Alleluia", Williams. The choir of the Westmoreland Congregational Church, Marian Herrington director, sang "The Waking Carol", Marryott; the motet choir, Dr. Oliver S. Belts director, sang "Adstant Angelorum Chori", Parker (a prize composition presented in the musical arts competition of 1898) in Latin from the gallery, adding immeasurably to its effectiveness, and the choir of the Northminster Presbyterian Church, Donald L. Miller director, sang "Trust in the Lord", Glarum. The other participating choirs were from the National City Christian Church, J. Horace Smith director; Universal National Memorial Church, Mildred Gleeson director, and the Western Presbyterian Church, Nancy Poore Tufts director. Antiphonal work was featured in the Vittoria "Ave Maria" and Williams' "Alleluia."

The satisfactorily large congregation also had a part, singing "St. Anne" with four different organ descants, and the Doxology. Marjorie S. Ingalls, A.A.G.O., played the Prelude and Fugue in D major, Bach; H. Jerome Graham played the Prelude "Forest Green", Purvis, and C. Eugene Stewart played the Toccata from Symphony 5, Widor, as a recessional.

The Guild has heard much excellent and inspirational choral music this year, including that of Dr. Romaine's choir and glee club; Mr. Callaway's and Mr. Schaefer's groups at the cathedral Guild service; Mr. Gilley's midshipmen's choirs and finally our Guild choral festival.—BERNICE G. FRASER, Registrar.

**BOSTON CHAPTER**—The annual meeting of the Boston Chapter was held May 18 in the unique facilities of the Harvard Musical Association. The presiding officer was Dean Grover J. Oberle, F.A.G.O., Ch.M. Elections were held, officers elected being: Grover J. Oberle, dean; George H. Faxon, F.T.C.L., sub-dean; Emma Jane Trembley,

## Rocky Mountain Regional Convention Has Three-Day Program in Albuquerque

The Rocky Mountain regional convention was held in Albuquerque, N. Mex., May 5, 6 and 7. The events of the three days were designed to meet the practical problems of church musicians. After the opening session at St. John's Episcopal Cathedral, headquarters of the convention, a forum on "The Relationship of Music and Acoustics to Church Architecture" was led by Ray Berry of the national committee on architecture and acoustics. Later in the afternoon an organ recital was played by Joseph W. Grant, F.A.G.O., on the three-manual organ at the First Baptist Church. In the evening a Guild worship service, open to the public, was held at St. John's Cathedral. Anthems by Titcomb, Farrant, Holst and Grant were sung by the combined choirs of St. Paul's Lutheran Church, Wesley Selby organist and director, and of the First Presbyterian Church, Goodsell Slocum organist and director. Franklin Mitchell was the assisting organist. An address on "Music and Worship" was delivered by the Very Rev. Lloyd W. Clarke, dean of the cathedral.

The events of the second day began with a forum on "Service Music for Choir". David Pew, organist and choirmaster of St. John's Cathedral in Denver, was the lecturer. A deans' luncheon was served, during which regional business was discussed. In the afternoon Franklin Mitchell, special representative and consultant for the Reuter Organ Company, delivered a lecture on "Sane Basic Factors in Organ Design". A choral program by the University of New Mexico mixed chorus, directed by Kurt Frederick, was heard later in the afternoon at the Central Methodist Church.

Perhaps the highlight of the convention was an evening recital by Ray Berry of Colorado Springs, Colo. Mr. Berry played music from baroque, romantic and contemporary periods.

The third morning session began with an open forum on "Problems of the Volunteer Choir", led by Wesley Selby, dean of the New Mexico Chapter. The convention was adjourned by Dean Selby at the convention luncheon.

Receptions were held on separate evenings at the homes of Mr. and Mrs. Walter Keller, Dietz and Mr. and Mrs. Walter Keller.—MRS. F. E. BUCK, DIAPASON secretary.

secretary; Ernest E. Hardy, treasurer; Marshall S. Wilkins, registrar. The three new members of the executive committee (terms 1953-1956) are: Ella France Jones, Gerald F. Frazer and Samuel Walter. As part of the business a new set of by-laws was presented, and after discussion accepted. Financial reports indicated that our year had been an active one in all respects. Dean Oberle took this occasion to speak in his report of the various recitals and meetings held in the course of the year. At the close of the meeting refreshments were served and the members were treated to a tape recording of the recent organ and strings concert by Marilyn Mason and assisting artists.—MARSHALL S. WILKINS, Registrar.

**PORLTAND, MAINE**—The Portland Chapter held its annual meeting and banquet at the Stevens Avenue Church May 18. Ralph Duso was elected dean, Mrs. Nina Bailey sub-dean, Mrs. Maude Haines registrar, Fred Thorpe secretary and Mrs. Dora Ayers treasurer. Mrs. Bogh, the retiring dean, was elected to the board of directors. After the meeting and the dinner served by the women of the church there were games and stunts.—FRED THORPE, Secretary.

## News of the American Guild of Organists—Continued

### New York City Closes Season.

The New York City Chapter closed its season with a service and dinner May 18. At 5:45 the Paulist Choristers sang the First Vespers of St. Peter Celestine, Pope, at the Church of St. Paul the Apostle. The service was impressive and instructive, with the aid of a detailed program in English. It made use mostly of Gregorian chant, but included also anthems by Aichinger, Baini and Vittoria. Miss Marguerite Havey, chairman, and all of the committee on Guild services deserve a special word of appreciation for the fine services we have enjoyed this season.

The Town Hall Club again was our meeting-place for dinner, under the chairmanship of Miss Iris Okun. Dean Heermanns presented our guests of honor—Edwin B. Hughes and Jewel Bethany Hughes, well-known two-piano team. Mr. Hughes, president of the Bohemian Club of New York and former music editor of G. Schirmer, spoke on the National Music Council, of which he was the first president. The National Music Council was formed to bring together musical organizations throughout the country. There are at present forty-five member organizations, including the A.G.O., which joined in 1941. The N.M.C. intends to provide member organizations with a forum; express a unified position on music issues; keep informed on other members' activities; avoid duplication of effort; organize exploratory surveys for the solution of problems such as music therapy and the American composer in orchestral programs, and encourage high ethical standards. It has stumped for Congressional bills encouraging music, such as one for the erection of a national opera house. It gives an annual conductors' citation for the playing of the largest number of serious works by American composers, and is studying the plight of young members of orchestras who cannot earn a livelihood under present conditions. It promotes the use of music in hospitals.

LILY ANDUJAR ROGERS.

### *It Is Now Cleveland Chapter.*

The annual meeting of the Northern Ohio Chapter was held at the Lakewood Christian Church May 26, beginning with dinner served by the women of the church. The members voted to change the chapter name to Cleveland Chapter and this action was approved at headquarters to be effective June 1. Following the business session the program was opened with a group of English madrigals and folksong arrangements by the Madrigal Singers of the West High School of Cleveland, under the direction of Cyril H. Chinn. Miss Molly Strachan, information officer at the British consulate, was the speaker of the evening and her subject was "The Coronation Ceremony". After explaining portions of the proceedings and music used, Miss Strachan presented a "movie" showing the ceremony from start to finish at Westminster Abbey. The excellent combination gave us a setting wherein we could almost imagine ourselves to be privileged witnesses of the pomp and majesty of the coronation.

A two-manual Schantz organ has been installed in the church, a new building. Upon the invitation of Miss Agnes Lowe, the organist, Dr. Farley K. Hutchins, head of the organ department of Baldwin-Wallace College, Berea, Ohio, and dean-elect of this chapter, gave a short recital to demonstrate the organ.

Newly-elected officers for 1953-1954 are: Dr. Farley K. Hutchins, dean; Joy Lawrence, sub-dean; Mrs. Charles E. Carroll, secretary; Bruce W. Lacey, treasurer; Mrs. J. Powell Jones, registrar.

CYRIL H. CHINN, Dean.

**EASTERN NEW YORK**—The annual dinner and election of officers of the Eastern New York Chapter was held May 18 in Friendship House, Albany. Nominations for officers for the coming year are as follows: Dean, Miss Grace M. VanDeMark; sub-dean, Allen T. Chamberlain; secretary, George Bayley; treasurer, Miss Mary Phillips; registrar, Miss Winifred A. Wagner; directors, F. W. Kalohn, F. B. Hailes, Adam Decker and Mrs. J. S. Bamford. These nominations were approved. Gertrude Neidlinger, a concert comedienne, entertained the group. A special Guild service was held May 10 at 4:30 in St. Luke's Episcopal Church, Catskill, under the direction of Everett S. Glines, organist and choir director of the church. There were four guest organists—Miss Winifred A. Wagner, Schenectady; Allen T. Chamberlain, Delmar; Frederick W. Kalohn, Albany, and J. Charles

Brand, Schenectady. The choir of the church sang "Rise Up, O Men of God", by Robert B. Reed, and "Now Let Every Tongue Adore Thee", by Bach. Supper was served after the service. A birthday cake was presented to Dean Kalohn. Dean Kalohn's birthday was on May 19. The secretary reported an increase in membership, forty-eight or forty-nine new ones having been received, making a total of over 100. The new dean, Miss VanDeMark, gave the former dean and secretary a word of praise for their fine work.—MISS WINIFRED A. WAGNER, Registrar.

**WESTCHESTER COUNTY, N. Y.**—The Westchester County Chapter held its annual dinner at the Village Church, Lutheran, Bronxville, N. Y., May 18. Miss Doris Voeister, organist and choir director, acted as hostess. Sixty-six members enjoyed the dinner and varied entertainment. Paul Jourard opened the program with several piano solos, ranging from his own arrangement of an early Spanish lute solo to Percy Grainger's "Handel in the Strand". Mr. Jourard also displayed and played a barrel organ which he bought on his recent concert tour in Europe. This amusing little box is equipped to play two tunes—"Come, Thou Almighty King" and "Silent Night". A trio followed, consisting of Dolphie Castellano, pianist; Polly Comstock, violinist, and Betsy Day, cellist. They are students at the Hastings High School and their contribution was Mendelssohn's D minor Trio. The program closed with a group of baritone solos by Robert McFarren, one of the two winners of the latest Metropolitan Opera auditions of the air.—RUTH BRANCH, Program Committee.

**ROCHESTER, N. Y.**—The final meeting of the 1952-1953 season was held at the D.A.R. House May 18. After a chicken pie dinner the members held business meeting. New officers were elected and plans for the coming season were discussed. The following took office: Dean, Mrs. Ruth Canfield; sub-dean, Mrs. Anna Gallos; secretary, Mrs. John Steensma; treasurer, Harold Steen; registrar, Richard Lansing; librarian, J. Trevor Garney. At the conclusion of the meeting Mr. Lansing played a tape recording of our recent Guild festival service.—DELIGHT NASON.

**BINGHAMTON CHAPTER**—More than thirty members of the Binghamton Chapter and their guests attended the annual dinner May 27 at the Hotel Frederick, Endicott, N.Y. Mr. and Mrs. Leland Carman were co-chairmen of the event. Harold C. O'Daniels, retiring dean, called upon Mrs. Jeffers D. Richardson, chairman of the nominating committee, to present the suggested slate of officers and these were unanimously elected: Dean, Mrs. Albert Goldsworthy; sub-dean, Mrs. George B. Morse; secretary, Miss Priscilla Morton; treasurer, Miss Emily H. Williams; registrar, Mrs. Merle Ryan.—PRISCILLA R. MORROW, Secretary.

**CENTRAL HUDSON VALLEY**—Twenty-six members and guests of the Central Hudson Valley Chapter held a dinner meeting in the 1847 restaurant, Poughkeepsie, May 16. Christopher S. Tenley, New York regional chairman, was the guest of honor. Mrs. Donald M. Pearson, the dean, introduced the new officers: Donald L. Lockwood, dean; Elsie M. Schmidt, secretary; Walter J. Kidd, treasurer, and Mrs. Revilla H. Shaffner, member of the executive board for three years. Continuing on the board for two- and one-year terms, respectively, are Donald M. Pearson and Albert G. Hunter, Jr. Mr. Tenley congratulated the group on its accomplishments in little more than a year of the chapter's existence. He then spoke of the general aims of the national organization.—ROSALIE G. TUCKER, Secretary.

**ST. LAWRENCE RIVER CHAPTER**—The St. Lawrence River Chapter held its first all-member organ recital in St. Paul's Episcopal Church, Watertown, N. Y., May 3. The following members of the chapter were presented in an interesting and very well-played program: W. Robert Huey, Jr., dean of the chapter; Max Elsberry, Mrs. Magdalene York, Miss Edith Henderson, F.A.G.O., H. William Hawke, Lewis Washburn and Darwin Stata. May 26 the annual meeting of the chapter was held in the social hall of the Thousand Islands Reformed Church, Alexandria Bay. At the meeting, which began with a dinner served by the women of the church, the following slate of officers was approved: Dean, Miss Edith L. Henderson, F.A.G.O.; sub-dean, Darwin L. Stata; registrar, Lester H. Bright; corresponding secretary, Lewis Washburn; treasurer, Miss Barbara Amos. The dinner and business meeting were followed by a splendid recital by Max R. Elsberry, director of music at Trinity Episcopal Church, Watertown. He played: Chorale Prelude, "From God Naught Shall Divide Me," Bach; Trio-Sonata in E flat major, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Chorale Preludes on "Blessed Jesus" and "Holy Spirit, Truth Divine," Purvis; Allegro from Concerto in F major, Handel; Scherzo from First Symphony, Vierne; "Prière," Jongen; "Sheep May Safely Graze," Bach; Fanfare, Lemmens.—LESTER H. BRIGHT, Registrar.

**DISTRICT OF COLUMBIA**—The District of Columbia Chapter held its forty-third annual banquet June 1 in the Fairfax Hotel, Washington, with sixty present. Dr. Westervelt Romaine held forth as M.C. and Sub-

dean Lyman McCrary as song leader, with Helen Williams at the piano. The address of the evening was delivered by Patrick Hayes. He pointed out the opportunities of church organists, with a few inevitable remarks about his dream of a national opera house in the District of Columbia. Dean Nancy Tufts then reviewed our work during the year. We provided music for the great presentation of the Revised Standard Version of the Bible in the Armory; supported a Paul Swann workshop; presented E. Power Biggs in a recital; held a choral festival; took prominent part in a Guild recognition service at the Washington Cathedral; presented our student group with their charter; gave the Charlotte Klein award, and finally had a fine reception for new and retiring officers at the home of our dean, "Tulip Hill on the Potomac". Plans were presented for next year—a workshop with junior choirs under Miss Ruth Jacobs Sept. 25-26 and Flor Peeters' recital in October. Three of our members received Guild pins for a year's perfect attendance. We also were pleased to note that fifteen new members were added this year. Artists, as well as organists, were with us and Sub-dean McCrary presented a large-scale drawing for a banner for our chapter. After the treasurer's and registrar's reports the meeting was turned over to Kitty Fowler, our state chairman, who introduced a talented young lady from McKinley High School, Loydell Jones. With fascinating grace and perfect rhythm she delighted all with several Hawaiian dances in native costume.—BERNICE G. FRASER, Registrar.

**NORTHERN NEW JERSEY**—The annual dinner of the Northern New Jersey Chapter was held June 9, at Bethany United Presbyterian Church, Bloomfield. A prayer of blessing was given at the commencement of the banquet by the Rev. Thomas R. G. Evans, pastor of the church. The excellent dinner and informal program that followed were thoroughly enjoyed. The guest entertainer of the evening was Miss Gertrude Neidlinger, who was introduced by Dr. Carl Wiesemann, former regional chairman. Miss Neidlinger was accompanied by Russell Hayton, dean of the Metropolitan Chapter. At the close of the festivities Mrs. Jane H. Dreeland, retiring dean of the Northern New Jersey Chapter, thanked the officers and committees for their cooperation in planning the activities of the chapter during the year. Mrs. Dreeland was presented with an A. G. O. pin in recognition of her untiring efforts during the year that was brought to a close by the dinner. The presentation was made with appropriate remarks by Mrs. Ann Warner, newly-elected registrar. Officers of the Northern New Jersey Chapter for 1953-1954 were installed Sunday afternoon, May 17, at the Wesley Methodist Church, Paterson, Christopher S. Tenley, regional chairman, officiating. Preceding the installation ceremonies a recital was played by John Huston of the Church of the Holy Trinity, Brooklyn. Mr. Huston's program was: "Psalm 19," Marcello; "A Tune for the Flutes," Stanley; Concerto in F, "The Cuckoo and the Nightingale," Introduction and Allegro, Handel; Cantabile, Franck; Symphonic Chorale, Karg-Elert; "Chant de Mai," Jongen; Symphony 5, Allegro Vivace (variations), Widor. In connection with the installation services two anthems were sung by a choral ensemble under the direction of Jack C. Sechrist—"Now Thank We All Our God," Bach-Holler, and "Grieve Not the Holy Spirit of God," T. Tertius Noble. Mrs. Jane H. Dreeland, organist of Wesley Church, was accompanist. At the conclusion of the program a reception and tea were held by the members of the Wesley choir in the church parlor. The new officers of the chapter are: Dean, Jack C. Sechrist; sub-dean, Mrs. Esther Tanis; treasurer, Joseph J. Bishop; secretary, Miss Anne M. Vonk; registrar, Mrs. Ann Warner; librarian, Raymond Tarantino; auditors, James Healy and Mrs. Florence Jeph; directors, Mrs. Dreeland, Henry W. Elliot, Mr. Healy, Frederick D. Kinsey, Mr. Tarantino and Richard C. Warner.—FRANCES E. KREAMER, Publicity.

**NORTHERN VALLEY, NEW JERSEY**—The Northern Valley Chapter held its May meeting at the home of Charles Bates in Englewood. The evening was an unusually interesting one, consisting of a musical and social program. The Bates home contains a fine organ built by M. P. Möller in 1931. It has two manuals and eight ranks of pipes and chimes. Five well-known members of the chapter played a group of compositions on the organ. Harriet Dearden of Hackensack played "Noel", d'Aquin, and the slow movement from Widor's Sixth Symphony. Frances Schact of Bogota played "Lord Jesus Walking on the Sea", Rheinberger. John Harvey played "Arioso in Ancient Style", by Rogers. Percy Bailey of Tenafly played the Intermezzo from a Rheinberger Sonata. Edward Utley of Leonia concluded the musical program with the Cantabile in B major by Franck. Mr. Bates then demonstrated the playing of the instrument automatically by a roll player. John Harvey, dean of the chapter, brought the members up to date on the advantages to be had in belonging to the

group and led a discussion of a proposed trip to West Point to visit its world-renowned organ. The Misses Bates and Mr. Bates then invited the group of about fifty to visit the other portion of their beautiful old home and have refreshments.—MRS. EDWARD WINFIELD, Secretary.

**METROPOLITAN NEW JERSEY**—At the Munn Presbyterian Church, East Orange, a broiled chicken dinner was enjoyed May 11 by members of the Metropolitan New Jersey Chapter. The annual business meeting was held and the following officers were elected for the coming year: Dean, Russell E. Hayton; sub-dean, William J. Jones; secretary, Ernest F. White; treasurer, Wilbur W. Forschler; executive committee for a term of three years, Mary Elizabeth Jenkins, Charles Neill and Frank Smith. It was announced that Ernest F. White, who has been our efficient secretary for five years, would be our representative at the regional convention in Utica. The musical portion of the evening was presented by the violinist Alfredo Serrano, former concertmaster of the Costa Rica Symphony and also concertmaster of the Ballet Russe when it toured Central America. His program included the Sonata in A by Brahms and Kreisler arrangements of Variations on a Theme of Corelli and a Rondo by Mozart. Mr. Serrano, who is now making his home in South Orange, played with great artistry and was ably accompanied by Earl B. Collins, minister of music of the church. . . . The weather man favored us June 8 when we gathered for a picnic supper in the Essex County Reservation. An informal time of fellowship brought our year to a successful close.—MILDRED E. WAGNER, Registrar.

**HARTFORD CHAPTER**—The annual meeting of the Hartford Chapter was held in the Congregational Church of West Hartford May 20. A dinner preceded the meeting. Officers elected are: Dean, Lynn A. Bunnell; sub-dean, Ruth Malsick; recording secretary, Barbara Williams; corresponding secretary, Marie B. Carpenter; treasurer, A. Leonard Lillies; assistant treasurer, Frank W. Kutschera; program chairman, Jack B. Grone; liaison chairman, Ethel S. Bestor; publicity chairman, Hazel G. Evans; members-at-large, Grace D. Berry, Edward L. Graham and Vincent Scully. Guests of honor were Miss Elsie Dresser, organist for over fifty years and one of the founders, who spoke on early days; also Frederic C. Abbe, organist for over sixty years. A pleasing entertainment was provided by Wesley B. Reed of North Woodstock, Conn., who for fourteen years has collected and repaired old instruments of the Victorian era. He called his program "Musical Oddities of the Victorian Era". Mr. Reed demonstrated some of his instruments.—HAZEL G. EVANS, Publicity Chairman.

**BRIDGEPORT, CONN.**—The fifth annual dinner and election of officers of the Bridgeport Chapter was held May 20 at Christ and Holy Trinity Church, Westport. Mrs. Ethel Brandon, past dean, was hostess. Forty-two members and guests were present. The following officers were elected: Dean, Robert L. Lenox; sub-dean, Miss M. Louise Miller; secretary, Harris Bartlett; treasurer, Edgar J. Aiken; registrar, Mrs. Charles Ogren; librarian, Mrs. Inez Holley; auditors, John Alves and Robert E. Penn; executive committee for one year, Miss Ellen C. Williams, Mrs. Chester L. Menne; for two years, Mrs. Ethel H. Brandon, Miss Phyllis McCurry; for three years, Mrs. Florence Beebe Hill and Miss Gertrude Bayers. It was voted to honor Mrs. George J. Kish with the title of "Founder and Dean Emeritus". During its life of five years the membership of the chapter has increased 100 per cent. Following the business meeting Mr. Horberg played back the recording he had made of our anthem, festival in November.—FLORENCE BEEBE HILL, Publicity Chairman.

**RHODE ISLAND CHAPTER**—The chapter held its annual meeting with a dinner and recital at Brown University, Providence, May 11. Hollis E. Grant, the dean; Robert H. Dunbar, Jr., sub-dean; Helen J. Irons, secretary; LeRoy Anderson, registrar, were elected to office for the ensuing year. Hope Hedberg, Annie Rienstra and Frederick Monks, the retiring dean, were also elected to serve on the executive board. An outstanding recital by Henry Hokans, entirely from memory, in Sayles Hall brought to a fitting close the nineteenth year of the chapter.—HELEN J. IRONS, Secretary.

**WESTERLY, R. I. BRANCH**—The Westerly Branch, Rhode Island Chapter, held its monthly meeting at the Pleasant Street Baptist Church, May 18, at which time the annual election of officers took place. The following were elected: Gilbert Bissett, regent; Porter Hoxie, sub-regent; Albert M. Webster, secretary; Mrs. Grace MacIntyre, treasurer. The speaker of the evening was Miss Mildred K. Taylor, a member of the chapter, who read a paper entitled "The Africa of Albert Schweitzer", which gave an interesting account of his life and experiences as a writer, lecturer, minister, doctor, organist and composer. A most impressive prayer written by Dr. Schweitzer brought this fine reading to a close.—ALBERT M. WEBSTER, Regent.



## News of the A.G.O.—Continued

## Mount Holyoke Student Group.

Under the able guidance of Miss Myrtle Regier, organ instructor, the Guild student group of Mount Holyoke College had many activities in the past school year. In addition to several workshops devoted to the playing and discussion of organ literature, the group sponsored for the college community an illustrated lecture on the "History of the Organ" by Aubrey Thompson-Allen, formerly assistant to the president of the Aeolian-Skinner Organ Company and now curator of organs at Yale University. Helen Dingee, class of 1953, gave the first student performance of the season in January. On a program featuring the sophomore class choir and the Mount Holyoke College Orchestra she played the Handel Concerto No. 5 for organ and orchestra. Several of the students played for a series of morning chapel services at the college. One of these services, sponsored by the Fellowship of Faiths on the campus, was devoted entirely to an organ music meditation, when works of Mendelssohn, Bach and Guilmant were played by Patricia Mason, Eva Steiner and Anna Brashear. One of the highlights of the season for the students was a visit to the Belle Skinner collection of old musical instruments in Holyoke, Mass. Included in this collection, said to be the finest of its kind in the country, are an Italian seventeenth century organ from a church near Venice, which has seven stops and nine pedals, and is in good playing condition; a German Manderscheidt organ built in 1625, with 188 lead and wooden pipes; a Schnetzler organ built in England in 1742, with eight stops and one detachable pedal to be inserted and used either in the center or at the right side, and a French Bible regal of the early nineteenth century. Mrs. Fanny Reed Hammond, widow of William Churchill Hammond, who was for many years chairman of the music department of Mount Holyoke College, is in charge of the collection and demonstrated the instruments for the group.

MARILYN TURNER, Secretary.

WHEELING, W. VA., CHAPTER—Our monthly program meeting was held May 19 and consisted of an outing to West Liberty State College, W. Va., where we heard an excellent organ recital by Eleanore Bidka on the fine three-manual Austin organ in College Hall. Miss Bidka, who is now organist and choir director at Trinity Lutheran Church in London, Ont., was formerly at the English Lutheran Church in Wheeling and a valuable member of the Wheeling Chapter. Her program included compositions of Buxtehude, Bach, Mozart, Franck, Hindemith, Reger and Messiaen. A banquet and business meeting preceded the recital.—JOHN ZORIAN, Dean.

PEORIA, ILL.—The Peoria Chapter met at the home of Dean Anna Lucy Smiley May 12 for its annual election of officers. The following were elected: Dean, Harold Harsch; sub-dean, Mrs. W. C. Burg; secretary, Mrs. George King; treasurer, T. N. Neal; registrar, Anna Lucy Smiley; historian, Miss Claudia Burkhalter; chaplain, the Rev. R. C. Livingston. Refreshments were served.—THELMA BROWN, Registrar.

SOUTHERN ARIZONA CHAPTER—The Southern Arizona Chapter held its final meeting of the year May 11 at the Catalina Methodist Church, Tucson. A buffet supper was served in the patio of the church. Re-elected to serve a second year were: Dean, Helen Whitmarsh Summers; sub-dean, Dr. O. A. Smiley; corresponding secretary, Miss Isabella Baffert; recording secretary and publicity, Martha Haskins Hume; treasurer, Russell C. Baughman. Members of the executive committee are: Mrs. Edwin W. Carroll, Mrs. W. Claude Davis and Professor Andrew W. Buchhauser. It was announced that Camil Van Hulse, Tucson composer, will lecture at the Far Western regional convention at Redlands, Cal., June 22-25. The evening's program was concluded with a recital to which the public was invited. Miss Mary Jo Hagan, a student of Ann Price Eaton, played a program of Bach, Mendelssohn, Widor and Clokey.—MARTHA HASKINS HUME, Recording Secretary.

NEW MEXICO CHAPTER—At the May meeting of the New Mexico Chapter, held in Albuquerque, reports on the regional convention were presented and officers for the year were elected. Those named to serve include Wesley Selby, dean; Joseph W. Grant, sub-dean; Henry Brangel, treasurer; Mary Martin, recording secretary; Glenn Nelson, corresponding secretary, and Mrs. F. E. Buck, DIAPASON secretary. Committees named include planning and program, Nina Ancona, Lois McLeod, Joseph W. Grant and Wesley Selby; social committee, Alice Eiffert, Thelma Mock and Dora Rosenbaum; publicity, Ruth R. Kilby, Ann Dietz, Charlemaud Curllis and Doris Rosenbaum. Plans were made for a dinner meeting in September for

organists, choir directors and their ministers. A mountain picnic was held June 22 for members and their families.—MRS. F. E. BUCK, DIAPASON Secretary.

CENTRAL ARIZONA—The Central Arizona Chapter held its annual social and business meeting in the patio at the home of Mrs. F. E. Kuhl. Officers elected are: Dean, Thyrza Leithold; sub-dean, Frances Crites; secretary, Marvin Anderson; treasurer, Berniel Maxey. Ruth Kuhl and Carl Erickson were continued in office as members of the executive committee, and Orpha Ochs was elected to fill the vacancy on the committee.—MARVIN ANDERSON.

LINDSBORG, KAN., CHAPTER—The chapter sponsored a Guild church service May 24 at the First Presbyterian Church in Salina. Preceding the service Norman Hackler, the church organist, gave a brief recital, playing: Prelude and Fugue in F minor; Bach; Roulade, Bingham, and Fantasie Sonata, Rheinberger. For prelude, offertory and postlude, respectively, Mr. Hackler used the following numbers: "I Call to Thee," Bach; "Now Rest beneath Night's Shadow," Flor Peeters; and "Come, Holy Ghost, God and Lord," Andreas Armsdorf. Anthems sung by the choir and directed by Paul Ryberg were: "All Ye Servants of the Lord," Robert Elmore, and "For All the Saints," Williams-Shaw. Versicles and responses by Thomas Tallis were used. Dr. James S. Elliott, minister of the church, preached the sermon on "Music in Worship." Guild members were entertained at a coffee hour in the church parlor after the service.—MAYME PORTER, Registrar.

KANSAS CITY, MO.—The Kansas City Chapter held its spring banquet at Bemis' restaurant, with the dean, Luther Crocker, presiding at the business meeting. Mrs. Raymond Maltby, past dean, presented the report of the nominating committee, as follows: Luther Crocker, dean; Richard Helms, sub-dean; Mrs. Anton Erickson, secretary; Martha Lee Cain, treasurer; Lissa Jordan, registrar; Edward Wood, auditor. The report was adopted as read.—LILLA JORDAN, Registrar.

TEXARKANA CHAPTER—The Texarkana Chapter met May 23 at St. Edward's Catholic Church. All officers were unanimously re-elected. They include Miss Ruth Turner, dean; Mrs. James P. Watlington, sub-dean; Mrs. Milton Nelson, treasurer; Miss Dorothy Elder, registrar; the Rev. Fred Harrison, chaplain. The program was presented by Miss Mary Agnes Graves, organist of St. Edward's Catholic Church, who played the following numbers: "In Excelsis Deo," Ellis; Gloria from "Mass of the Holy Family," Dethier; "Hosanna," Oberg; "Veni Sancte Spiritus," Weber, and "Be Thou King, O Lord," Sisters of St. Joseph (Toronto). . . A large audience enjoyed a concert of sacred music Sunday, May 24, at the First Methodist Church. Under the sponsorship of the chapter twelve church choirs, numbering over eighty voices, participated in the program. Soloists included Mrs. Byron Munn, Miss Billie Barton, Mrs. Ed Wundunberg, Obry Breland and Hugh Campbell with accompanists Mrs. Dwight Phillips, Mrs. J. P. Watlington, Miss Ruth Turner and Clyde Holloway. Instrumentalists taking part were Marcia Williams and Dan Course, violinists, and Buddy Coopwood, Dennis Vaughan and Sue Wright, trumpet trio. Churches participating included: First Baptist Church, Beech Street, West Texarkana Baptist, First Methodist, Arkansas, First Methodist, Texas, Williams Memorial Methodist, St. Luke's Methodist, College Hill Methodist, First Presbyterian, Arkansas, Pine Street Presbyterian, First Presbyterian, Texas, and St. James' Episcopal. Directors of the anthems were Mrs. E. S. Couch, Dwight Phillips, the Rev. J. O. Bird, Charles Lewis and Dean Ruth Turner. Plans are underway for the group to present "The Messiah" in the fall.

CORPUS CHRISTI, TEX.—The chapter met at the Oak Park Methodist Church May 7 for the final program of the year and the election of officers. A short recital by Mrs. R. D. Perry of A. and I. College, Kingsville, Tex., Mrs. Orza Boyer and Mrs. Phyllis B. Walter of the Oak Park Church was presented. The newly-elected officers are: Dean, Kenneth White; sub-dean, Mrs. Phyllis B. Walter; corresponding secretary, Mrs. W. M. Allen; treasurer, Mrs. Melvin Ocker; registrar, Mrs. W. M. Wiseman; chaplain, the Rev. Francis Craig.

HOUSTON, TEX.—The Houston Chapter held its final meeting of the season at the First Unitarian Church May 18. Dinner was served by the women of the church, followed by a business meeting and election of officers. The new officers are Mrs. Allan B. Greene, dean; E. Gabbert Wilder, sub-dean; Mary Ellen Hayes, secretary; Mrs. William D. Holford, registrar, and Robert C. Bennett, treasurer. The Guild service was held in the beautiful new sanctuary of the church, with Mrs. Irvin L. Swanson at the organ and Mrs. Lloyd D. Snow directing. The Rev. Horace F. Westwood presided at the service.—RUTH MARY RUSTON, Reporter.

MISSOURI CHAPTER—The May meeting of the Missouri Chapter was held May 25 at the Third Baptist Church, St. Louis, with Dean Katherine Carmichael, A.A.G.O., organist and director, as hostess. Dinner was

served and a business meeting took place. At 8:30 the following program was presented by Alec Wyton, M.A., F.R.C.O., F.A.G.O., organist and choirmaster of Christ Church Cathedral, St. Louis, and the chancel choir of Third Baptist Church under the direction of Miss Carmichael. Organ numbers were: "Cathedrales", Vierne; "Meditation-Fugue", Olsson; "The Cuckoo and the Nightingale", Handel; "Variations (from an early symphony)", Haydn; Sonata No. 3, in G, Rheinberger. Choral numbers were: "Salutation", Jacobsen; "List to the Lark," Dickinson; "Let Us Praise God", Olds; "Jesus, Our Lord, We Adore Thee", James; "My God and I", Latvian Spiritual; "Wash Me Thoroughly from Mine Iniquities", arranged by Rubinstein; "Swing Low, Sweet Chariot", Negro Spiritual; "Hallelujah, Praise Ye the Lord", Lewandowski.

GEORGIA CHAPTER—The Georgia Chapter held its final meeting of the season May 25 at the Peachtree Road Methodist Church in Atlanta. Mrs. Bruce Hughes, organist and director of music, was hostess and served dinner to the large group of attending members. An interesting program was presented and the following officers were re-elected: Dean, Mrs. Bayne Smith; sub-dean, Raymond J. Martin; registrar, Oliver Herbert, Mus. D., A.T.C.M.; secretary, Mrs. Paul Bryan, A.A.G.O.; treasurer, C. W. Dieckmann, F.A.G.O.; auditor, E. L. Harling, Jr.; librarian, Robert Van Camp; DIAPASON correspondent, Mrs. Foster Spain. Enthusiasm was expressed over the city-wide hymn festival held at the municipal auditorium Sunday afternoon, April 26. Mr. and Mrs. Robert Lowrance headed this successful project, which highlighted the year's work for the Georgia Chapter. Plans are already being made for another festival next year.

ROANOKE, VA., CHAPTER—The Roanoke Chapter had as guest for the March meeting, Bernard Williamson, a blind organist serving the Rivermont Presbyterian Church in Lynchburg, Va. Mr. Williamson gave a very interesting lecture on acoustics and organ design for churches. The chapter visited the Lynchburg Chapter in April and heard several short recitals at different churches. Mr. Williamson played the new Möller organ at the Presbyterian Church. This is one of the most beautiful churches in Lynchburg. The members were entertained at supper in St. Paul's Episcopal Church, of which Mrs. Helen Williams is organist. Another event in April was the meeting at Hollins College, at which Sam Morris, instructor in organ at the college, gave a lecture and demonstration on registration. The annual student organ recital was held the first Sunday in May at the Huntingdon Court Methodist Church. This is always a very interesting program, which gives the young organists a chance to appear before the music-lovers of the city. The last meeting of the year was held May 23, with a banquet for organists and pastors. Election of officers was held and a committee was appointed to look up the artists available for our big recital of the next season.—MRS. W. E. BELL, Publicity Chairman.

WISCONSIN CHAPTER—Members of the Wisconsin Chapter met May 23 and elected as officers for the next year Mrs. Alfred Cotton, dean; William Eberl, sub-dean; Miss Marian Mandery, secretary; Mrs. Fred Foster, treasurer, and Cyril Owen, registrar.

New executive committee members are Dr. Eunice Bonow and Miss Jane Krenkel. The chapter granted life membership to Mrs. Rees Powell and Professor William C. Webb, F.A.G.O. The annual spring meeting, held at the home of Mr. Eberl on the Lake Michigan shore, included a picnic and informal recitals by members and Mr. Eberl on his two-manual, four-rank Möller. The chapter voted to present two record albums of organ music a year to the Milwaukee Public Library and to expand this project to include the Veterans' Administration Center at Wood, Wis. Mr. Eberl, program chairman, said that recitals next season will be played by Flor Peeters, George William Volk, Jean Langlais and Catharine Crozier. . . The executive committee met June 8 to discuss next year's program. Presentation of workshops on choral music and organ repertory on a country-wide basis are new projects.—MARIAN E. MANDERY, Secretary.

NORTHEASTERN WISCONSIN—The Northeastern Wisconsin Chapter closed its 1952-53 season with the annual dinner and business meeting in Neenah May 24, at which time the following officers were elected for the new year: Dean, Mrs. Miriam Duncan; sub-dean, Kenneth Kendall; secretary-recorder, Miss Alice Lalk; corresponding secretary, Miss Gladys Michaelsen; treasurer, Byrl Bryan; executive committee, LaVahn Maesch, the Rev. George Claridge and Harry McGraw. The past season's activities included: Inspection of a Rieger organ; sponsorship of a recital by Marilyn Mason; discussion of "Anthems for the Volunteer Choir"; lecture on Gregorian chant and sponsorship of a recital by LaVahn Maesch, professor of organ at Lawrence Conservatory, Appleton, Wis.—GLADYS MICHAELSEN, Corresponding Secretary.

FORT WAYNE CHAPTER—The Fort Wayne, Ind., Chapter met May 25 at the home of Miss Kathleen Detrick. Miss Harriet Northrop presented a review of the book "Illusion and Reality," by Archibald T. Davison of Harvard University. Darwin Leitz, recently engaged as organist at Trinity Episcopal Church, was a guest. The annual election of officers was held at this meeting.

resulting in the following: Dean, Neil Thompson; sub-dean, Robert Sheper; secretary, Miss Kathleen Detrick; treasurer, Ralph Doctor; board member, Frederick Jackisch.—MRS. W. S. FIRE, Publicity.

EASTERN MICHIGAN—The Eastern Michigan Chapter enjoyed an extra treat at the end of this season in the form of a fine recital by Robert Noehren, head of the organ department, University of Michigan, in Hill Auditorium June 9. Mr. Noehren's program, artistically played on the Skinner organ, included: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "O God, Have Mercy," and Passacaglia and Fugue in C minor, Bach; "Chorale Phrygian," Alain; Toccata ("Suite in Modo Coniuncto"), Van Der Horst; Prelude and Fugue in G minor, Dupré; Scherzo and Cantabile from Second Symphony and Finale from First Symphony, Vierne. A very appreciative audience greeted Mr. Noehren. A dinner for Guild members and their guests at the Michigan Union preceded the recital. The newly-installed Rieger organ in Hill Auditorium was on view.—CORA M. MACLEOD, Secretary.

PORTLAND, ORE., CHAPTER—In an appropriate setting of a pipe organ, a concert model Hammond and a grand piano, the Oregon Chapter held its final meeting of the season at the home of Mr. and Mrs. Frank Alexander on the evening of May 22. Among the unusual features which Dean Jean Harper planned were reports on the regional convention at Tacoma by Brenda Rohrbaugh and Frank Alexander; recognition of past deans who attended the meeting, which included George Bottoms, Winifred Worrell, Amy Welch, Esther Cox Todd, Mildred Waldron, Gerda Roeder, Paul Bentley and Meta Holm, to each of whom was presented a flowering plant; an introduction of new members and subscribers, and a presentation of an LP recording to Marcellian Fox, who sold the most tickets for the Virgil Fox recital. New officers were elected, and plans for a no-host dinner June 29 and a picnic at the home of the new dean, Charles Gray, in July, were discussed. Other new officers elected were: Florence Abel, sub-dean; Brenda Rohrbaugh, secretary, and Frieda Haehlen, treasurer.—MARY HAZELLE, Reporter.

ST. JOSEPH VALLEY CHAPTER—The last meeting of the 1952-1953 season for the St. Joseph Valley Chapter was held Sunday, May 17, at the home of Mr. and Mrs. Daniel H. Pedtke in South Bend, Ind. Elections were the order of business with the following result: Dean, Jerome W. Kerch; sub-dean, Arnold E. Bourziel; secretary, Dorothy E. Ewald; treasurer, Mrs. Fred Corporan; registrar, Mrs. Hugh Van Skyhawk; social chairman, Mrs. Russell Myers. The new board of directors consists of Mrs. Harry D. Trensey, Mrs. Paul E. McMullen, S. Edgar Thomas, Chester Copp, Mrs. William E. Nelson, Mrs. Floyd Merriman, Mrs. Helen Bodine, Miss Dora Hershenow and Mrs. William Harnisch. A buffet supper was served after which Professor Pedtke, dean of the music department at the University of Notre Dame, entertained with a group of the music students from the university. Choral technique and choral directing were demonstrated by Professor Pedtke. This was one of the most enjoyable meetings the chapter has held and was very well attended.

TAMPA-GULF COAST, FLA.—The monthly meeting of the Tampa-Gulf Coast Chapter was held May 4 in the Palma Ceia Methodist Church of Tampa, Fla. Before the meeting our hostesses, Mrs. E. Houston, organist of the church, assisted by Mrs. Wood, choir director, had their choir sing several numbers to the delight of all present. . . On April 27 one of our members, M. Gordon Baker, M.S.M., organist and choirmaster of St. John's Episcopal Church, Tampa, gave a festival program of sacred choral and instrumental works. He was assisted by Mrs. M. S. McAllister as guest organist, Mrs. A. Chalifous, pianist, a violinist, a first and a second trumpeter and first and second trombonists. The soloists were Mrs. R. Foley, soprano; Mrs. G. Haymen, contralto, and Hugh Evans, baritone. Mr. Baker used his choir and it was augmented by the choral society of which he is the conductor. They sang the Requiem of Fauré, with "O Sing unto the Lord," Hasser; "Be Still and Know," Bitgood; "The Waters of Babylon," James; "How Lovely Is Thy Dwelling-Place," Brahms, before a full church.

LYNCHBURG, VA.—The Lynchburg Chapter met May 15 for a banquet in the Rivermont Presbyterian Church. Ministers and their wives were guests of Guild members and after the dinner an informal discussion was held on projects that would interest both the members and their guests. Officers for the year 1953-54 were elected as follows: Dean, Theodore Herzel; sub-dean, Miss Bernice Wissinger; treasurer, Miss Barbara Hanel; secretary, Miss Eunice Leebrick; registrar, Miss Frances Peters; executive board members, Mrs. J. V. Allison, Mrs. H. Caleb Cushing and Bernard Williamson.—FRANCES C. PETERS, Registrar.

## EUGENE R. RALL

Mus.B.

Mus.M.

CHICAGO MUSICAL COLLEGE

## News of the A.G.O.—Continued

*Roy W. Clare Buffalo Dean.*

The annual meeting of Buffalo Chapter, with reports and election of officers, was held May 16 in Hartman's restaurant. Dr. Olin B. Tracy, chaplain of the chapter, was guest speaker. Officers elected are: Dean, Roy W. Clare, B.A., B.Mus., M.Mus.; sub-dean, Cecil A. Walker, A.C.C.O., Chm.; secretary, Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, Mrs. Dorothy M. Beynon; librarian, Mrs. Irene S. Maricle; chaplain, the Rev. William A. Rowen, assistant pastor of Parkside Lutheran Church; auditors, Mrs. Julia Partis and Vinson Long; executive committee, Wallace A. VanLier, M. Mus. Ed., Mrs. Emilie Yoder Davis and Mrs. Frances Gerard Brady.

After the business meeting all went to the Westminster Presbyterian Church, where an excellent program was offered in the chapel under the direction of Hans Vigeland, organist of the church. Organ numbers by Mr. Vigeland were: Chorale Variations, Scheidt; Adagio, Fiocco; Partitas on Psalm 101, Piet Post. Virgil Hale, tenor, sang "Psalm 23," by Paul Creston. Aaron Juvelier, viola soloist, played the Sonata in F major by Marcello. Four hymns by Vaughan Williams were sung by Mr. Hale with organ accompaniment and viola obbligato. The two student organists who were winners in the annual student competition then played. They are Miss Marjorie Winters, who won in the artist's class, and Miss Gretchen R. Wright, winner in the beginner's class.

The annual junior choir festival of the Buffalo Chapter was held Sunday afternoon, April 26, in the Kenmore Methodist Church. Nine junior choirs participated, with Vernon D. Christman, M.Mus., A.A.G.O., as director, and Roy W. Clare, M.Mus., as organist. The antiphonal double quartet from the Kenmore Methodist Church assisted. A call to worship was entitled: "O Come, Let Us Worship the Lord, Our God" (Hebrew Liturgy) in which the minister, the choirs and the double quartet all participated. "A Spiritual Reminiscence of the Christian Year in Song" formed a beautiful service, with the Rev. Oscar C. Plumb, D.D., minister of the Kenmore Methodist Church, giving the commentary. The large choir was composed of the following junior groups: Amherst Community Church, Snyder, Allen Giles director; Ebenezer Evangelical and Reformed Church, Mrs. Harry Blanck director; Grace Lutheran, Edna L. Springborn director; Kenmore Presbyterian, Mrs. Harry Martin director; Red Cape Choir, St. Paul's Cathedral, DeWitt C. Garretson director; St. Paul's Lutheran, Eggertsville, Frederick C. Wunsch director; St. Peter's Evangelical and Reformed Church, North Tonawanda, Lois Helwig director; South Presbyterian, Grace S. Brown director, and Kenmore Methodist, Vernon D. Christman director. —ENNA L. SPRINGBORN, Secretary.

*Climax of Youngstown Season.*

A picnic supper May 25 at the home of Clarence S. Barger was a happy climax to the year's activities of the Youngstown Chapter. A perfect picnic menu, fit for kings and church musicians, was prepared and served by Mrs. Samuel S. Badal and her committee. After the feasting the dean, Mrs. Paul A. Adams, called the members to order for the annual meeting. The following were elected to office for the coming year: The Rev. Walter T. Swearengen, dean; Mrs. John R. Hill, sub-dean; Miss Gina Saulino, secretary; Clarence S. Barger, treasurer. Miss Gertrude McCarty and Walter S. Horsley were elected for a three-year term on the executive committee. It was decided to continue the public recitals the coming year, with Mrs. Paul A. Adams heading the concert series committee.

The chapter remembered Mrs. Adams with a gift in recognition of three years of successful leadership as dean. Mrs. J. W. Hornerberger, who had given such excellent leadership as secretary-treasurer of the recital series, also was honored. Mr. Barger screened pictures of his recent trip to California and other Western points and the year's activities were closed with group singing of familiar songs.

The highlight of the month was the youth choir festival Sunday afternoon, May 24, at the First Presbyterian Church. About 350 children, representing seventeen youth choirs, gave a thrilling performance under the direction of Walter S.

Horsley, minister of music at Westminster Presbyterian Church.

*JULIA C. SODERBERG, Secretary.*

**CENTRAL CALIFORNIA CHAPTER**—About thirty members and friends of the Central California Chapter gathered in the Galt home of Mr. and Mrs. Gus Emerson for the annual potluck dinner, with the added attraction this year of horseback riding on the Emerson grounds. Mrs. Lewis A. Pryor gave an exhibition on one of the host's champion horses that has run at Bay Meadows. After the dinner Fred Tulan, organist of the Stockton Symphony Orchestra, was elected dean. Re-elected were Mrs. Pryor, organist-director of the First Christian Church in Lodi, as secretary-treasurer, and Mrs. Wesley Clark, organist-director of St. Anne's Church in Stockton, sub-dean. Recordings of music by Buxtehude, Fletcher, Rowley and others by Mrs. Emma Diehr Prat were enjoyed by guests. The music was recorded on the new three-manual Austin organ designed by J. B. Jamison for Zion Reformed Church in Lodi, where Mrs. Prat is organist-director and where George Markey and Robert Baker have played within the last month to capacity congregations. Plans were made for bringing a nationally prominent organist in the fall and the new dean spoke on the choral and organ resources of the Stockton Public Library's collection of scores and recordings.—*FRED TULAN, Dean.*

**LONG BEACH, CAL.**—The closing meeting of the Long Beach Chapter for the season was held at the First Congregational Church June 2, with artists appearing at the Murray Harris organ. An added feature was the Fred Ohlendorf Ensemble, consisting of violins, 'cellos, trumpets and trombones with Raymond Parmelee, organist of the Pacific Coast Club, assisting. Mildred Kammerer, A.A.G.O., played: "Carillon," Vierne; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Finale, Franck; Elegie, Peeters; "L'Organo Primitivo," Yon; "The Hanging Garden," Alain, and "Litanies," Alain. The ensemble protrayals were "Psalm 19," Marcello; Trio-Sonata No. 2, Corelli; Sonata No. 7, Reiche, and Trio-Sonata, Pergolesi. Each member of our chapter was pleased to know that by official Guild vote at the May business meeting our dean, Gene Driskill, will take to the Redlands, Cal., convention an invitation for the 1955 Far Western regional convention.—*EDITH MARTINA WYANT, Reporter.*

**PASADENA AND VALLEY DISTRICTS**—The chapter held its final meeting of the season at the Pasadena Presbyterian Church May 11. Following dinner annual reports were read and the election of officers was held. The following officers were elected: Dean, Ruby Kahn; sub-dean, David Billeter; corresponding secretary, James Melander; recording secretary, Marilyn Baumbach; treasurer, Violet Severy; registrar, Melba Wood; librarian, Elizabeth Farrow; auditors, Raymond Lopez and Helen Heidenreich; executive committee, Ronald Huntington, Helencleir Lowe and David Craighead. The chapter presented John Paul Clarke, who is receiving his master of music degree at U.S.C., in his master's recital. Mr. Clarke studied in Europe with Marcel Dupré, Roland Falcinelli and Nadia Boulanger. His well-chosen program was played with artistry and fine technique. It included: "Flori Musicali," Frescobaldi; Sonata, Hindemith; Chaconne in E minor, Buxtehude; Sonata II, Hindemith; Prelude and Fugue in G minor, Buxtehude.—*ELIZABETH L. FARROW, Librarian.*

**SANTA BARBARA, CAL.**—The Santa Barbara Chapter met at the Riviera home of Mr. and Mrs. W. Robert Nitske May 26. Stanley Williams, west coast representative of the Aeolian-Skinner Organ Company of Boston, spoke informally on "Modern Organ Design." He told of interesting experiences he has had in this country and England and also something of the great Salt Lake City Tabernacle organ. The usually uninteresting part of any meeting, the reading of the "minutes of the last meeting," actually is a highlight of our chapter. Our secretary, Charles Black, writes in sparkling prose of our activities. One member stated the feeling of the entire group when she said: "This is the only organization to which I ever belonged in which I didn't want to miss the minutes." Enthusiastic reports were presented on the first Bach festival, June 5, at the Methodist Church. Dean C. Harold Einecke announced that Clarence Mader, A.A.G.O., of Los Angeles, was guest organist. Dr. John Gillespie has done a wonderful job of getting the brass choir and orchestra together, besides planning his own work at the harpsichord, and Carl Zytowski, tenor, assisted the Santa Barbara Choral Society in the choruses of the Mass in B minor. . . . Mission Santa Barbara, looking over the city to the moonlit channel of the Pacific, was the scene of the meeting of the chapter April 28. The speaker for the evening was Frater Alexander Manville. His subject, Roman Catholic church music, covered the fields of Gregorian chant and classic polyphony. Frater Alexander has a varied musical background, serving as choirmaster at Mission San Miguel, Mission San Luis Rey and Mission Santa Barbara. He studied with Francis Lefevre of the Schola Cantorum in Paris, Charles Blanc and La Pierre of Mont-

real University. There was a question and discussion period. The members and guests enjoyed and appreciated the hospitality of the Mission fathers.—*BETTY L. NITSKE, Registrar.*

**REDWOOD EMPIRE CHAPTER**—The last meeting of the season for the Redwood Empire Chapter was held in Sonoma, Cal., May 5 at the Congregational Church. The women of the church served a chicken dinner. Dr. Hans Leschke, conductor of the San Francisco Municipal Chorus, spoke briefly and answered questions by the group. A past dean of the Guild, Daniel Ruggles of Sonoma, sang the twenty-four songs from Schubert's song cycle "The Winter Journey." Mr. Leschke was the accompanist. Officers elected for the coming year are: Dean, Inez M. Kaartinen, Penngrove; sub-dean, Mrs. Mark Haines, Santa Rosa; secretary-treasurer, Mrs. Agnes Kinne, Santa Rosa.

**ST. PETERSBURG, FLA.**—The annual Guild service of the St. Petersburg Chapter was held on the afternoon of May 3 in St. Peter's Episcopal Church as a fitting introduction to national music week. Robert Setzer, organist-choirmaster of St. Peter's, directed an impressive service. Mrs. Earl N. Henderson, dean, read the religious principles of the Guild, ideals which were emphasized by a brief address by the Rev. James L. Duncan, rector of St. Peter's. . . . An "interfaith" dinner, May 5, marked the last social function of the current year, with Mrs. Henderson presiding. The Rev. David McNelly, chaplain of the chapter, introduced the guest speakers, Rabbi M. B. Chapman of Congregation B'Nai Israel and Sister Kathleen Francis of the music department of St. Paul's High School. Rabbi Chapman gave a very interesting talk on "The Use of Music in the Synagogue" and Jules Greene, cantor of this congregation, accompanied by Mrs. Josephine Spencer, illustrated the various types of Jewish music. Sister Kathleen explained Gregorian chant as used in the Roman Catholic church and illustrated it with a small choir of St. Paul's School. . . . May 19, the final business meeting of the year, Mrs. Henderson presiding, was held in the home of Mrs. H. A. Farrand at Pass-A-Grille Beach. Reports were read by Mrs. Marguerite Foster, dean-elect, and Mrs. Ann Ault, state chairman, of the regional convention in Miami, May 11-14. Following adjournment an informal covered-dish supper and evening of music were enjoyed. Mrs. Ruth Hultquist, lyric soprano, accompanied by Frances Gutierrez Smith, sang a delightful group. Thomas A. Kirk, baritone, accompanied by Mrs. Kirk, gave an entertaining selection.—*ANN AULT, Corresponding Secretary.*

**MONADNOCK CHAPTER**—A student organ recital was sponsored by the Monadnock Chapter May 17 at the First Baptist Church, Keene, N. H. The students who played were Jean Rae Thayer, Cynthia Park, Mary Johnson and Carlton Russell. Others who took part on the program were Catharine Ames, Helen Ellis and George Wilson, dean of the chapter. A large audience was present. After the recital a business meeting was held and refreshments were served.—*CATHARINE C. AMES, Registrar.*

**LEXINGTON, KY., CHAPTER**—The Lexington Chapter held its April meeting at the home of one of the members, Mrs. Ruth Fife, April 14. The business session was in charge of the dean, Mrs. Kiviniemi. The program was given by Mrs. Lela Cullis. She described, with pictures, the cases of many of the outstanding organs of our country and of Europe. This proved a very interesting and instructive program, after which delightful refreshments were served by the hostess. . . . The May event of the chapter was a picnic meeting at the home of the dean on the evening of May 15. The dean took charge of the business meeting, the highlight being the election of the new officers. Mrs. Paul Thurman read a very interesting paper and served as assistant hostess.—*MRS. LURLINE DUNCAN, Secretary.*

**TOUR OF JAPAN AND KOREA**  
BY PRINCETON SEMINARY CHOIR

Twenty-five members of the Princeton Theological Seminary Choir departed June 10 on the first leg of an eight-weeks tour that will take them to armed forces bases in Japan, Korea and other parts of the Far East. The trip is said to be the first to this area by any American choral group since the beginning of the Korean war.

Although its itinerary is being worked out under the direction of the Department of Defense, the choir plans to sing not only in army camps and hospitals, but also in churches and schools. Additional commitments to bases on several Pacific islands may extend the tour beyond its scheduled ending Aug. 9, according to Dr. David Hugh Jones, director of the choir.

The choir, which is composed entirely of college graduates preparing for the ministry, has sung in every state of the Union and in Alaska. It has made three tours of Canada and two each of Mexico and Cuba. Since 1935 the group has performed in at least three churches every Sunday of the academic year. This will be its eighth major summer tour.

**VIRGINIA C. THOMAS**



**VIRGINIA CARRINGTON THOMAS**, well-known New York organist and composer, is the author of a new series of instruction books which are designed especially for students who wish to play the organ at home for pleasure. The books, known as "The Legato Organist," volumes 1, 2 and 3, are adaptable both to electronic instruments and the pipe organ. The first is devoted to manual technique, the second to pedal technique and the third to registration. Mrs. Thomas has pointed out that today there are many persons who are interested in learning to play simple organ music but who do not have professional aspirations. These are the ones for whom her books are intended. The books contain simple, melodious compositions, some of which are suitable for church.

In addition to the instruction books Mrs. Thomas has edited a number of collections containing arrangements and original compositions. All are published by Mills Music, Inc.

Mrs. Thomas received her bachelor of music degree from Yale University and continued her organ studies under Widor in France. As a recitalist she has been heard in many parts of the United States and has performed at a national convention of the American Guild of Organists. She was the first woman organist to give a recital at Town Hall in New York. In the field of composition Mrs. Thomas was awarded a fellowship by the Juilliard School of Music which enabled her to study with the late Rubin Goldmark. She is the composer of an organ symphony which was played in Kimball Hall, Chicago, and received high praise from critics.

**HARRY GILBERT SAYS ADIEU**  
TO FAMED NEW YORK CHURCH

Harry Gilbert, for fifty years a church organist and for the last thirty-two years organist of the Fifth Avenue Presbyterian Church, New York City, retired May 31.

In June Mr. Gilbert played for several weddings at the Fifth Avenue Church and he expects to continue giving impromptu daytime recitals there.

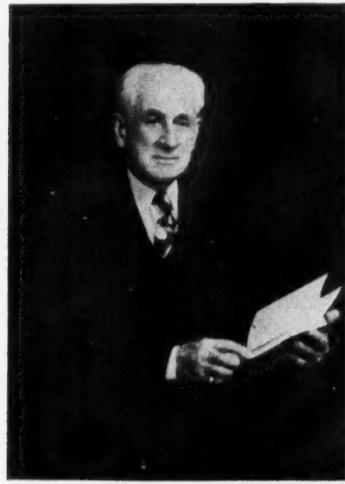
Mr. Gilbert was born in Paducah, Ky., the son of a lawyer whose ambition was that his son should follow in his footsteps. After study at the Cincinnati College of Music and the Stern Conservatory in Berlin the younger Gilbert settled in Dallas, Tex., for two seasons. Then he went to New York and was appointed organist of the Metropolitan Temple. After half a year he moved to the Madison Avenue Baptist Church. Thence after a few years he went to the Central Presbyterian. In 1920 he was appointed to the position at the famous Fifth Avenue Presbyterian.

For a number of years Mr. Gilbert toured all the states, Canada, Australia and Hawaii as accompanist for David Bispham and other artists, including Pablo Casals, Maud Powell, Evan Williams, Geraldine Farrar, Richard Crooks and others. He has written anthems for Christmas and Easter, several songs, etc. Richard Crooks has used Mr. Gilbert's "The War-song of Donald the Black" on many of his programs. Incidentally, Mr. Crooks' first engagement was in Mr. Gilbert's choir as tenor soloist when he was still under 20 years of age.

GRACE LEEDS DARNELL



R. HUNTINGTON TERRY



**MISS GRACE LEEDS DARNELL,  
JUNIOR CHOIR TRAINER, DEAD**

Miss Grace Leeds Darnell, F.A.G.O., an organist who had achieved a nationwide reputation as a trainer of children's choirs, died June 3 at a hospital in Phillipsburg, N. J., after a short illness. At the time of her death she was a member of the faculty of the Washington, N. J., Children's Choir School. She was organist and choir director of St. Mary's Episcopal Church in Manhattanville, New York, for fifteen years, retiring from this position six years ago. Her choirs had won prizes in several competitions conducted by the New York Federation of Music Clubs. She had conducted festivals of junior choirs in New York, New Jersey and Florida. For a time she was organist and director at the First Congregational Church of Lake Worth, Fla.

Miss Darnell was born in Florida, was graduated from Syracuse University and received an M.A. degree in music from Columbia University. She also had studied at the Guilmant Organ School in New York and the Westminster Choir College in Princeton.

At the New York world's fair in 1939 Miss Darnell conducted a junior choir of the Women's Federation of Music Clubs in a choral program at the Temple of Religion. In that year her song, "The Night Has a Thousand Eyes," won in the amateur classification in a state composition contest conducted by the New York Federation of Music Clubs.

Miss Darnell was a fellow of the American Guild of Organists, a former member of its national council and past dean of its Palm Beach, Fla., Chapter.

A brother, Dr. Samuel I. Darnell of Easton, Pa., survives.

**ADDITIONAL INFORMATION** concerning Florence Hodge, whose death was reported in the May issue of THE DIAPASON, states that Miss Hodge died Feb. 24. She would have been 78 years old May 6. Miss Hodge was buried in Murfreesboro, Tenn., where she was born and lived until her family moved to Chicago. At the time of her death she made her home with Mrs. Herbert L. Donaldson of Cheyenne, Wyo.

**R. HUNTINGTON TERRY DIES;  
AT YONKERS POST 40 YEARS**

Robert E. Huntington Terry, A.A.G.O., for forty years organist and choirmaster of St. Andrew's Memorial Episcopal Church in Yonkers, N. Y., died May 31 at the age of 86 years. Mr. Terry, who was affectionately known to generations of choir boys as "Uncle Bob," retired a year ago. He had been a member of the A.G.O. since its earliest days. He was the composer of many anthems and services, his best-known anthem being a setting of "Lead On, O King Eternal."

Mr. Terry was born in Hudson, N. Y., where he received his early education in the public schools. He studied music with Wenzel Rabach in New York City and later was a pupil of Dudley Buck. In 1887 Mr. Terry became organist of St. Chrysostom's, New York, and later served the Church of the Transfiguration and the Church of Our Redeemer. In 1912 Mr. Terry went to Yonkers and began his work at St. Andrew's.

Mr. Terry is survived by a brother, William Clark Terry of White Plains, N. Y. His wife was the late Mrs. Grace E. Morse Terry.

**DAVID W. KIMBALL, HEAD OF  
W. W. KIMBALL COMPANY, DEAD**

David W. Kimball, president of the W. W. Kimball Company, Chicago piano manufacturers and former organ builders, died at his home in Winnetka June 8. He was taken ill after being at his office two days before his death.

Mr. Kimball was the son of Curtis Kimball, who at the time of his death was head of the Kimball Company, and a grandnephew of W. W. Kimball, the company's founder. He was 51 years old.

Mr. Kimball was actively interested in the Chicago Boys' Club and was a member of the Midday Club, Chicago, and of the Indian Hill Club.

He is survived by his widow, Mary Winton; a son, David W. Jr.; a daughter, Mrs. Lina K. Wanders; a grandson; a brother, William Wallace Kimball, and two sisters, Mrs. Mary K. Van Steenderen of Barrington and Miss Elizabeth M. Kimball of Highland Park.

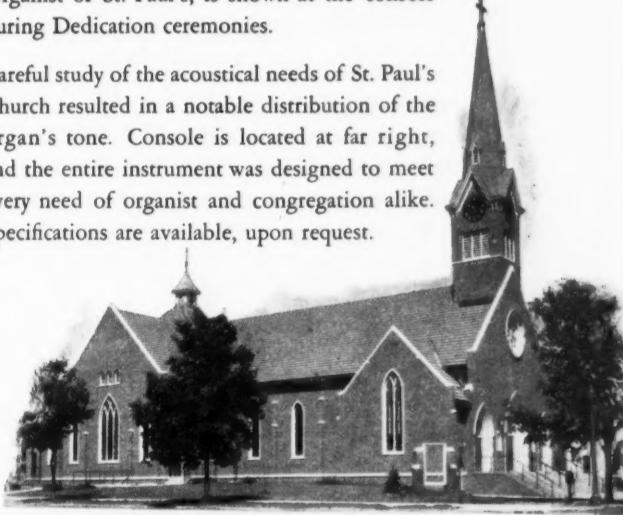
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MR. AND MRS. B. LAUGHTON

HONOR BENJAMIN LAUGHTON;  
HAS SERVED CHURCH 25 YEARS

Mr. and Mrs. Benjamin Laughton were honored at a banquet May 13 marking Mr. Laughton's twenty-fifth anniversary as organist and choir director at the Church of the Epiphany, Detroit. To express their appreciation for his years of service the parish presented a purse to Mr. Laughton. The couple departed June 17 for a trip to England. While in that country Mr. Laughton will give a recital at his home church in Lincolnshire, where he was organist thirty years ago.

NINE MEN WHO COMPLETED a comprehensive three-year course in religious music and Jewish education were graduated as cantor-educators at the third commencement of the Hebrew Union School of Education and Sacred Music June 10 at the school in New York. In addition, the school for the first time since it was established in 1948, this year conferred the degree of bachelor of sacred music. Five alumni, cantors who completed the equivalent of a fourth year's studies in general academic studies on the collegiate level in addition to a three-year course in music, received the B.S.M. degrees. Establishment of a cantor certification program to maintain the dignity of the cantorate and to raise its standards of service to the American synagogue is announced by the Hebrew Union School of Sacred Music, training school for cantors, and four other organizations functioning in the realm of temple music.

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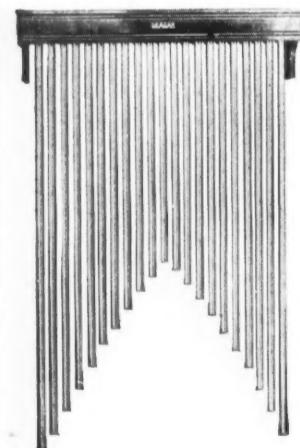
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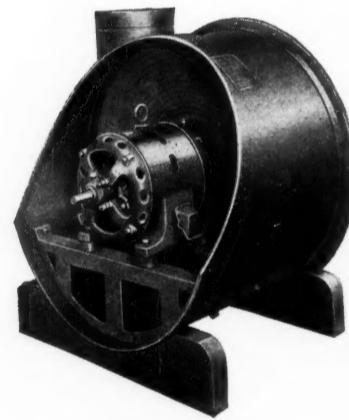
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# AN ENDLESS SUCCESSION OF TRIUMPHS



## HOWES RECITAL PLEASES CROWD

An unusually large audience was present last evening at the Church of the Epiphany to hear an organ recital by Arthur W. Howes, under the auspices of the Second Circle of the Women's Auxiliary.

Mr. Howes is a member of a small but growing group of organists who seek to revive a classic tradition in organ playing, involving many differences in technique, and in organ tone and registration. It is said to be easier to perform upon an instrument of large resources than upon one as limited as are the available organs in this vicinity, but Mr. Howes surmounted the natural limitations of his instrument with a skill born of thorough musical and technical understanding. An outstanding virtuoso, he displayed a complete and masterly technique; his registrations were well considered, and effective sometimes to a surprising degree. His playing, like that of a few other colleagues of this school of playing, is distinguished by an unusually high degree of clarity of tone and phrasing, great rhythmic vitality and precision—a rare thing in organ playing—and consummate musicianship. Never employing any of the vulgar, non-organistic devices often used in what is called "descriptive playing," his performance was conducted with mature musical imagination and adequate restraint.

The program opened with three Chorale Preludes of J. S. Bach: "From Heaven High I Come," a sturdy, brief and dignified fugue; the poignant "Come Redeemer of Our Race"; and "Rejoice Ye Christian Men," a difficult trio in which Mr. Howes employed a gentle staccato in the inner voice instead of the indicated legato, achieving greater clarity and vigor. Following were the Bach "Fugue in G" (the one in 12/8), two chorale preludes by Brahms on "O God Thou Faithful God" and the tender, plaintive "Lo How a Rose E'er Blooming"; the contemporary German composer

4 Morning World-Herald,  
Omaha, Mon., Jan. 14, 1952.

## Organist Plays for Organists, Yet Pleases Lay Audience

By Martin W. Bush

The organist, Arthur Howes, is well known in the East. Here he was unknown save to a few church musicians. But at Kountze Memorial Lutheran Church Sunday afternoon he quickly and surely proved himself a player of enviable attributes.

Organists, in general, are finicky individuals. They are choosy and opinionated about organ design and organ specifications. They are, moreover, finicky about the manner in which their colleagues play.

Their shop talk goes into matters of colorful or colorless registration, rhythmic drive, clarity and neatness of digital and pedal accomplishment, observance of styles and traditions of various epochs. Occasionally they consider the transmission, by the player, of beauty in music.

Had any of the more particular kept score cards on Mr. Howes's program they would have had to use super grades on every count; even to application of that loosely used term, real artist.

His list was made of five choices—30 minutes—from Bach, two numbers by Karg-Elert, a "Psalm Prelude" by Howells, and Vierne's "Westminster Carillon."

Irreproachable in quality, it was beautifully designed for an audience of professional organists. Yet despite its severity or austerity a large audience listened attentively and its admiration of the player was never in doubt, even in its observance of the church convention of no applause.

Mr. Howes's appearance was sponsored by the Kountze Memorial Choir.



In Danville, Va.

In Lawrence, Mass.

In Omaha, Neb.

In Washington, D. C.

On the fine organ at Rankin Chapel, Howard University, Arthur W. Howes continued the series of recitals now current, playing the great "St. Anne" Fugue of Bach with an authority that brilliantly defined its imposing proportions. This young man assumes greater artistic stature at each rehearsing. He is virtuoso, able to compel an instrument devoid of accent to the sharpest rhythmical definition, able, also, to develop its amazing capacities for varied color and to control its resources with discriminating taste.

There was more fine Bach on the program, which included three of the finest of the choral preludes, played with fine imagination, and the G major Fugue.

In Portland, Me.

## Howes Brilliant In Organ Recital

Arthur Howes, concert organist, gave a brilliant exhibition of organ playing at his concert in City Hall Auditorium Friday night. It was the third in the series of concerts being sponsored by the Municipal Organ department and the Portland Chapter of the American Guild of Organists.

It was an absorbing program in every particular with material that left the door wide open to exploit the fullest use of the fine Kotschmar Memorial Organ. Howes took every advantage of the many combinations available to the organist and the results were tremendously satisfying.

The program opened with some fine examples of Bach organ music that had their full measure of exciting projection. The Cuckoo and the Nightingale by Handel had a humorous and delightful charm.

Symphony Chorale and Chorale Improvisation by Karg-Elert were imposing and played with dynamic effect and coloring. A Psalm Prelude, Yea, Though I Walk Through The Valley Of The Shadow Of Death, was terse and beautifully expressive in the contrasting registrations employed.

The concert was brought to a close by Vierne's Westminster Carillon, which received the same outstanding treatment accorded all the offerings.

In Howes' playing there was never the suggestion of the churchly style that unhappily is often brought into the concert hall. This restraining influence was fortunately avoided so that the ample resources of the organ were put to use.

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## GATHER FROM FIVE STATES

Regional A.G.O. Convention Marked  
by Three-Day Program—Four  
Lectures by Paul Swarm Heard  
—Recitals Receive High Praise.

By R. COCHRANE PENICK

The Mississippi Chapter was host to the third biennial convention of the Southern region of the American Guild of Organists, held in Jackson, Miss., June 2, 3 and 4. As Adolph Steuterman, regional chairman, pointed out at a business meeting, this convention was unique in that it was held in a city in which there is no Guild chapter. Most of the planning for the convention was by W. H. McCord, dean, of Corinth; R. Cochrane Penick, sub-dean and program chairman, of Columbus; Mrs. W. L. Stroup, treasurer, of Corinth; James Metts of Tupelo and Mrs. Virgil Posey, Mrs. E. J. Morgan and Mary Taylor Sandefur of Jackson. The convention was attended by delegates from all five states in the region—Alabama, Arkansas, Eastern Louisiana, Mississippi, and Tennessee—with ten of the fourteen chapters represented. Other states represented included Florida, North Carolina, Illinois and New York. Two regional chairmen, three state chairmen and six deans were present.

A feature of the convention was the series of four lectures by Paul Swarm of the Church Music Foundation June 3 and 4 on the topics "You Too Can Improvise," "The Inspirational Choir Rehearsal," "You Too Can Modulate" and "Fourteen Ways of Maintaining Choir Interest."

In the morning of the first day there was a pre-convention tour of some of the churches. The first official event was the organ playing contest, at Galloway Memorial Methodist Church, where there is a new three-manual Möller. Paul Becker, student of Robert Ellis at Henderson State Teachers' College (Arkansas), won a close decision over Gloria Meyer, student of Thomas Webber (Tennessee); Sylvia Green, student of R. Cochrane Penick (Mississippi), and May Catherine Hall, student of Hattie May Butterfield (Northwest Arkansas).

Mr. Becker played Bach's Prelude and Fugue in G, a Brahms chorale prelude on "O World, I Leave Thee Sadly," and Roulade by Bingham. A pleasant surprise was the announcement that the Knoxville Chapter has offered the winner of the regional contest \$100 and expenses to play a recital in Knoxville next November.

At 5 o'clock John E. Williams, winner of the regional contest in 1951 and now professor of organ at Flora Macdonald College, gave a musically performance of the following program: Introduction and Toccata in G, Walond; Chorale Prelude, "O Sacred Head," Kellner; Fantasia and Fugue in G minor, Bach; "Benedictus," Reger; "La Nativité," Langlais; "Litanies," Alain; Sonata on the Ninety-fourth Psalm, Reubke.

At 8 in Calvary Baptist Church the choir under the direction of Richard L. King sang the cantata "My Heart Is Glad" by Thornton. Mrs. Virgil Posey played an excellent accompaniment on the four-manual Möller. Following the cantata the audience enjoyed a social hour with refreshments provided by the church.

On the second day, following Mr. Swarm's talk and a short business meeting at the Heidelberg Hotel, the delegates proceeded to Calvary Baptist Church for an impressive recital by Robert Ellis. His numbers were: Prelude in G minor, Brahms; Chorale Prelude, "O Sadness, O Deep Affliction," Brahms; Flute Solo, Arne; Fantasia in F minor, Mozart; "Echo" (French Overture), Bach; Chorale Prelude, "Dearest Jesus, We Are Here," Bach; Prelude and Fugue in D, Bach; "The Tumult in the Praetorium," de Maleingreau; Intermezzo (Symphony 6), Widor; "Carillon," Sowerby; "Thou Art the Rock," Mulet.

At 8 the scene changed again to Galloway Memorial Methodist Church for one of the most interesting programs of the convention, played by Marjorie Jackson of the faculty of Mississippi Southern

## RECEIVES THE CHARLOTTE KLEIN MEMORIAL AWARD



ELEANOR FRANCES ALLEN is here shown receiving the Charlotte Klein memorial award from Nancy Poore Tufts, dean of the District of Columbia Chapter, A.G.O. in Washington. The award was presented at a meeting April 7 at the Sacred Heart Catholic Church. Miss Allen is also winner of the organ playing contest sponsored by the D. C. Chapter and represented it at the bi-regional convention in Pittsburgh.

Miss Allen is a graduate of the Mc-

College, assisted by the string quartet from the college and players from the string section of the Jackson Symphony Orchestra under the direction of Ted Russell. Miss Jackson played as solos three pieces by Purcell (Trumpet Voluntary, Voluntary on the Doxology and Trumpet Tune); Chorale in B minor, Franck; "Variations sur un Noël," Dupré. With the assistance of the string quartet she played the Adagio and Rondo for Glass Harmonica, Mozart. The other numbers, for organ and strings, were Trio-Sonata in D, Corelli, and Prelude and Allegro, Piston. The concert was followed by a social hour in the beautiful church parlor.

The third day was the busiest of all. Many early birds flocked to the silver room at 8 for Mr. Swarm's pre-lecture session on improvisation and harmony. His scheduled talk on modulation at 9 was followed by a business meeting and William H. Clift's "Layman's view of the 1952 national convention."

At 11:15 a recital on the four-manual Ernest M. Skinner organ at the First Baptist Church featured baroque, classical and contemporary works, including a recently-completed piece by Philip Slates of the faculty of George Peabody College. Warren Hutton, colleague of Mr. Slates and organist of the West End Methodist Church in Nashville, gave an expert performance of the following program: "Aigincourt Hymn," Dunsterville; Antiphon, "I Am Black but Comely," Dupré; Sonata 2, Hindemith; Andante from Sonata 4, Bach; Prelude and Fugue in D, Bach; Ricercare, Slates; "The Musical Clocks," Haydn; Prelude and Fugue in G minor, Dupré.

The climax of the various social gatherings was the luncheon on the roof of the Heidelberg Hotel. The tables were decorated with blossoms from magnolia trees, which were in full bloom in the Magnolia state. The delegates were captivated by the charming voice, wit and stage presence of Eloise Arnold, minister of music at the First Methodist Church of El Dorado, Ark. Ably accompanied by B. L. Gibson, her colleague from the First Baptist Church of El Dorado, she sang "With Verdure Clad" from "The Creation"; "Let My Song Fill Your Heart," Charles; "The Musical Adventures of Jack and Jill," Spaeth, and, for

Kinley High School in Washington. She received her B.M. in organ in 1951 at Baldwin-Wallace, where she held the Riemenschneider organ scholarship for four years, and she expects to receive her master of music degree in organ literature this summer at the Eastman School of Music, where she is studying with Dr. Harold Gleason. Miss Allen served as organist of the Mount Vernon Place Methodist Church, Baltimore, under Deane Shure in 1951-52.

an encore, "I Hate Music," Bernstein. With no time out for a siesta, events followed in quick succession from 2 until after 6. After Mr. Swarm's final talk the group went to Galloway Memorial Methodist Church for a recital by Frank Collins, professor of organ at Louisiana State University. The program included two rather unusual features—a group of chorale preludes by personal friends of the performer, Kenneth Klaus, fellow faculty member at L.S.U.; Mayze Vaughn Mackrell, minister of music at the First Methodist Church of Laurel, Miss., and R. Cochrane Penick, and a work for voice and organ, "Les Angelus," by Vierne, beautifully sung and played by Charles McCool, tenor, and Mr. Collins. The rest of the program included: Concerto No. 5, Handel-Dupré; "Mors et Resurrectio," Langlais; "In Paradisum," Daniel-Lesur; Finale, Symphony 6, Vierne. The chorale preludes were "O Mensch, bewein dein' Sünde gross" and "Vom Himmel kam der Engel Schaar," Klaus; "Machs mit mir, Gott, nach deiner Güt," Mackrell; "Joanna," Penick. The final events of the afternoon took place at Calvary Baptist Church, where John E. Williams told of a successful project of the relatively young Knoxville Chapter which involved acquainting 2,400 high school students with the organ and organ music through the distribution of an interesting and informative printed booklet containing pictures, programs and articles, and through the presentation of free recitals by prominent organists. He spoke also of the chapter's sponsorship of recitals by the Guild contest winners.

The last of an exceptionally fine series of recitals by artists from the Southern region itself, none of whom had played at previous regional conventions, was played by Ralph Erickson, member of the faculty of Howard College and director of music at Canterbury-Mountain Brook Methodist Church, Birmingham, Ala. He played: Chorale Prelude, "Herzlich that mich verlangen," Bach; "St. Anne" Fugue, Bach; "Les Moissons," Couperin; Pastorale from "Prologue de Jesus," arranged by Clokey; "Le Coucou," d'Aquin; Fantasie in C, Franck; Roulade, Bingham; Berceuse, Dupré; Variations on an Original Theme, Peeters.

The convention closed on an exalted plane with a performance of skillfully

selected portions of the Mass in B minor by Bach by the Galloway Memorial Methodist Church choir, directed by Maurice Thompson and accompanied by Mary Taylor Sandefur. All of the musicians in the choir loft deserve commendation for their interpretation of this work.

Those present at this convention are already looking forward to the 1955 regional convention, which is to be held in Birmingham, probably in the second week in June.

Mention should be made of the alleviation of the summer heat by the efficient air conditioning of the hotel and Galloway Memorial and Calvary Baptist Churches.

CONFERENCE AT OCEAN GROVE  
IN ITS TWENTY-FIRST SEASON

Dr. and Mrs. Walter D. Eddowes, ministers of music at the First Presbyterian Church in Huntington, W. Va., will conduct the annual conference of sacred music July 20 to 25 at Ocean Grove, N. J. This is the twenty-first season that the Eddowes have acted as official ministers of music for the Ocean Grove Camp-Meeting Association. Other faculty members for the music conference will be Ruth Krehbiel Jacobs, Ivan Kortkamp, Arthur Leslie Jacobs, Alfred B. Haas and Richard W. Litterst.

June 26 to 28 Dr. and Mrs. Eddowes directed the music at the World Methodist Evangelistic Convocation in Philadelphia. There was to be a rally in Field Stadium, with a choir of 1,000 voices.

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**JOHN HARMS CHORUS ENDS  
BUSY SEASON IN ENGLEWOOD**

The John Harms Chorus of New Jersey, formerly known as the Bergen Choral Society of Englewood, has completed a busy season. In October the society sponsored a program by E. Power Biggs and sang the Dvorak Te Deum and Lili Boulanger's setting of Psalm 24 with John Huston at the organ. In December the society was joined by choirs from the community for the fifth annual presentation of "The Messiah." In January a recital by Heifetz was sponsored and in February the chorus was featured by the Teaneck Symphony in an orchestral and choral concert. The chorus gave its fourteenth annual concert in Town Hall, New York City, March 8. The community presentation of the Bach "St. Matthew Passion" took place in Holy Week, with 125 singers from the regular chorus and 200 voices from various choirs. There was an opera concert in June.

At the end of the season a check for \$1,000 was presented to the Englewood Hospital, bringing the total of money contributed by the society to \$3,000. Artists who have taken part in the concerts this year include Rubinstein, Flagstad, Margaret Harshaw, Marjorie Lawrence, Gladys Swarthout, Charles Kullman and more than thirty Metropolitan Opera singers.

In a review of the Town Hall concert the *New York Herald Tribune* had this to say: "There is sincerity and sobriety in this chorus' music-making. It sings with the gentle, legato precision that characterizes a truly choral conception. The tone is warm and unusually homogeneous in quality." The *New York Times* is quoted as follows: "As always the John Harms Chorus showed its careful coaching in its clear responses and its honest presentation of the music. None of the effects so dear to the more sensational kind of ensemble was in evidence."

**ORGAN CONCERTS, INC.**, management for Richard Ellsasser, has dissolved its New York corporate structure as of June 1. Mr. Ellsasser will be booked by Inter-Allied Artists, 119 West Fifty-seventh Street, New York 19, headed by Ann Kullmer and Martin Taubman.

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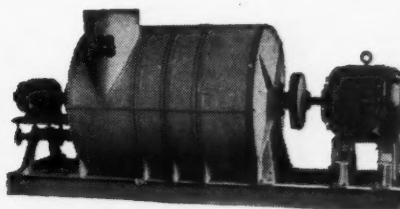
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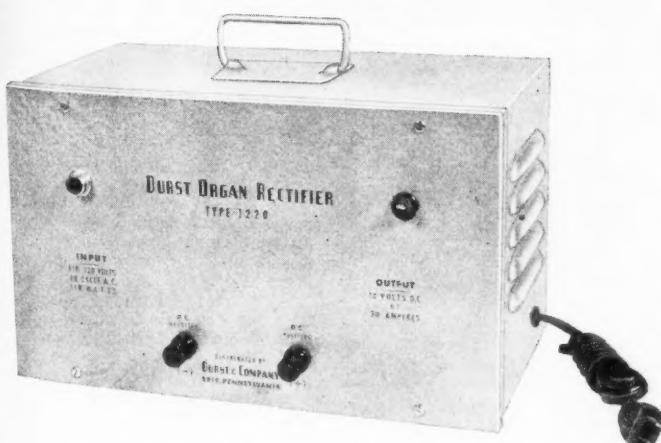
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routine news, recital programs, etc., the  
closing date is the 15th.

CHICAGO, JULY 1, 1953

## Soulless and Algebraic

An apt and quite original characterization of certain types of composition that we take a rare delight in quoting refers to them as "soulless algebraic equations generally brought forward as examples of new music". The comments are those of J. B., a critic writing in the *New York Times*, and the quotation is from a review of the sixth annual concert of the Composers' Group of New York. It is written in favorably appraising a quintet for piano and strings by Eldin Burton. With biting sarcasm J. B. says of the concert in Carnegie Hall that it "began with a shocking, outrageous novelty, a quintet for piano and strings by Eldin Burton."

"Mr. Burton," writes the newspaper reviewer, "has had no notion amounting to artistic heresy, that of writing a quintet that sounds like music. His piece contains no pallid echoes of Stravinsky or Schoenberg. It is as if Mr. Burton had never heard of atonality and the twelve-tone system."

"It is a bold man who will swim against the current of artistic fashion. Mr. Burton's quintet will win no friends among the esthetes. . . . For all that, his new work is a refreshing change from the soulless algebraic equations generally brought forward as examples of new music. There are especially pleasant passages in the larghetto movement. . . ."

Perhaps if such reactions to the output of much that is the fashion today but will pass into desuetude in another generation—or sooner—will be experienced and expressed by more standard critics we shall be rid of it, though too many who dare not speak out profess to find it tolerable, while the benighted general public abhors it.

Soulless algebraic equations have their place in mathematics, but not in music.

## Women's Club Celebrates

Of all the anniversaries of organizations and individuals who have served not only efficiently, but long, that are so often recorded in our columns perhaps the most unusual is that of the Chicago Club of Women Organists. This fine group celebrated its twenty-fifth birthday in June with a dinner at which many interesting reminiscences were related.

Those who keep abreast of organ news must be well aware of the prominent part taken in the church and recital field of this country by members of the gentler sex—not to mention the virtuosos that have come to us from the other side of the Atlantic. We might attempt to make a list of some of these artists, but it would be too long. In Chicago for many years

women have held some of the most important church positions.

A quarter of a century ago the idea was originated by Mrs. Lily Moline Hallam and others that for the promotion of the cause of feminine organists and to make a contribution to organ music in this city, as well as to cultivate social contacts, a club would prove a valuable addition to the groups already existing. Mrs. Hallam, now a resident of Los Angeles, was for many years an active Chicago organist and composer. One of the accomplishments of the club has been the annual presentation of a visiting concert organist in a public recital. The result of this has been that Chicago has heard a number of the ablest performers in this country who might otherwise not have played in this city.

The characteristics of both Mary and Martha are well represented in the membership and work of the Chicago Club of Women Organists and it is a privilege for *THE DIAPASON* at this time to voice the hope, shared by all men in the profession, that the club may live and prosper for many more quarter centuries.

G. DARLINGTON RICHARDS  
ENDS FORTY YEARS' SERVICE

The resignation of G. Darlington Richards as organist and choirmaster of St. James' Church, New York City, was announced May 24 by the Rev. Arthur Lee Kinsolving, the rector. Mr. Richards' retirement is to take effect shortly after Sept. 30, at which time he will have completed forty years of service in this post.

Mr. Richards went to St. James' Church in 1913 after thirteen years as assistant organist at St. Thomas' Church, to fill the vacancy caused by Walter Henry Hall's appointment as professor in the department of church and choral music at Columbia University.

Concurrently with his last eight years at St. Thomas' Mr. Richards was conductor of the Mount Kisco Choral Society and of opera and other choral events at the Mount Kisco Brookside Theater. During the years of world war I, while at St. James', he was also assistant organist at the Cathedral of St. John the Divine and summer deputy organist. It was while serving in the latter capacity that he inaugurated the Friday afternoon organ recitals for Columbia summer school students.

At St. James' during his long period of service Mr. Richards has augmented the boy choir for which the parish is well known and trained the boys for many special musical events, perhaps the best known of which was the Christmas Eve candlelight carol service, broadcast nationally for many years until 1952. Mr. Richards has served under four different rectors of St. James', one of them Dr. Horace W. B. Donegan, now the Episcopal Bishop of New York.

Mr. Richards is a fellow of the American Guild of Organists and the composer of many religious choral works. He and Mrs. Richards will continue to make their home in Scarsdale, N. Y. No successor at St. James' has yet been chosen.

SEVEN CHOIRS ARE HEARD  
AT HYMN SING IN BALTIMORE

The choirs of four Episcopal churches in Baltimore united May 24 for a hymn festival at the Church of the Messiah, where Helen H. Cullen, A.A.G.O., is organist and director. Visiting choirs were from the Church of the Epiphany, David Hinshaw organist; the Church of the Nativity, M. Gillette Hayden organist, and St. Thomas' Church, Arnold Ripperger organist. The festival opened with a half-hour recital of organ music based on hymn-tunes. Historical information about the hymns was given and they were sung to plainsong, in canon, with descant, antiphonally, in unison and in four-part harmony.

The processional hymns were "Ye Holy Angels Bright," "Jesus Shall Reign" and "Once to Every Man and Nation." There was an address by the Rev. David Coleman Watson, rector of the host church. The offertory was a special unison arrangement of Bach's chorale "O Gott, du frommer Gott." Counting the children's groups there were seven choirs in the chancel. All of the hymns sung were taken from "The Hymnal 1940."

Thousand in Chorus  
at Coronation Event  
Held in Kingston, Ont.

More than 5,800 people filled the Kings-  
ton, Ont., Community Centre Trinity  
Sunday evening, May 31, to hear a  
massed choir of nearly 1,000, from forty-  
five parishes, sing evening prayer at a  
coronation festival service. Sunday even-  
ing services in Anglican churches through-  
out the diocese were canceled so that  
people might join in this festival. The  
service was sung by the Very Rev. A. T. Briary Browne, dean of Ontario, and the chorus was conducted by George N. Maybee, organist and choirmaster of the Cathedral Church of St. George. As a climax to the service the congregation  
was led in an act of dedication by the  
Venerable F. A. Smith.

A massive cross was suspended over a  
great altar which, with other appoint-  
ments, transformed the huge auditorium  
stage into a chancel. An electronic organ  
with multiple loud-speakers was installed  
especially for the occasion. For the Mag-  
nificat and the Nunc Dimittis the settings  
in D major by Willan were used. The  
Psalms were "Hear My Crying, O God,"  
set by Davies, and "I Will Lift Up Mine  
Eyes," Turle. After the third collect the  
choir sang Purcell's "Let My Prayer  
Come Up as the Incense."

The musical high point of the service  
was the performance of Stanford's Te  
Deum in B flat, the one used at the West-  
minster Abbey coronation service. Other  
musical offerings included the following:  
"O Lord, Grant the Queen a Long Life,"  
Child; "Teach Me, O Lord," Attwood; "All  
Hail the Queen," Willan. *The Kingston Whig-Standard* reported that  
the choir sang with precision, clarity and  
balance which could be the result only of  
much rehearsal under expert direction.  
Sectional rehearsals had been conducted  
in three communities and there was a  
rehearsal of all the choirs the afternoon  
before the performance.

Organists who provided the accompaniment  
were John Withers and W. Ernest  
Wheatley of Belleville, Donald S. Al-  
bury of Brockville and A. E. Nunn of  
Prescott. The committee which selected  
and arranged the music was made up of  
Mr. Maybee, Mrs. Olivia Maley, Dr.  
H. L. Tracy, H. William Hawke, Mr.  
Nunn, Mr. Albury, Mr. Wheatley, Mr.  
Withers, Mrs. D. Huston and Mrs. K. S.  
Ham.

An offering of \$2,900 was divided be-  
tween the Westminster Abbey Fund and  
a new fund to be set up for the promotion  
of choral work in the diocese.

JOSEPH J. M'GRATH LECTURES  
AT THE CATHOLIC UNIVERSITY

Joseph J. McGrath, F.A.G.O., organist  
and choir director of the Cathedral of  
the Immaculate Conception, Syracuse,  
N. Y., and teacher at Syracuse University,  
and Mrs. McGrath left by motor  
June 15 for the Catholic University,  
Washington, D. C., where Mr. McGrath  
gave two lecture courses, one June 17  
on "Liturgical Music Composition" and  
the other June 18 on "Materials Suitable  
for School Participation in the Mass".  
On the following Wednesday they  
visited Utica for the A.G.O. regional  
convention and the solemn high mass  
celebrated at St. John's Church. Mr. Mc-  
Grath played his organ suite, "Eucha-  
ristica", before the mass. Parts of the  
mass used by the convention chorus were  
written by Mr. McGrath and dedicated  
to J. Paul McMahon, organist at St.  
Joseph's Church, Utica, and director of  
the convention chorus. June 26 the Mc-  
Graths left for St. John's University,  
Collegeville, Minn., where Mr. McGrath  
conducts three courses at the summer  
school.

ALFRED NASH PATTERSON, conductor of  
the Chorus Pro Musica of Boston, directed  
the final concert of the season June 4 at  
Trinity Church in Boston. In keeping with  
Mr. Patterson's custom of presenting to Bos-  
ton audiences new or seldom-heard music,  
the program contained works of Bach and  
three contemporary composers. The complete  
program was as follows: "Singet dem Herrn"  
(motet for two choruses), Bach; "In the Be-  
ginning," Copland; "Hymn to St. Cecilia,"  
Britten; "Lamentations of Jeremiah," Gin-  
astera.

## Looking Back into the Past

Forty years ago the following news was  
recorded in the issue of July 1, 1913—

George S. Hutchings, president of the  
Hutchings Organ Company of Boston and  
one of the ablest and most prominent  
builders in the history of the American  
organ, died at his home in Cambridge,  
Mass., June 1 at the age of 77 years.

According to statistics compiled by  
John C. Freund, between \$50,000,000 and  
\$55,000,000 a year was spent for church  
music in America, of which \$10,000,000  
went for new organs.

*THE DIAPASON* published the scheme of  
a four-manual for Trinity Episcopal  
Church, Pittsburgh, the contract for which  
was awarded to M. P. Möller.

The four-manual Skinner organ in St.  
Andrew's Episcopal Church, Pittsburgh,  
was opened May 26 with a program by  
Bertram S. Webber, Harvey B. Gaul,  
Walter E. Hall and W. K. Steiner.

Twenty-five years ago, according to the  
issue of July 1, 1928—

Organists to the number of 200, from  
twenty-seven states, attended the general  
convention of the A.G.O. in Detroit the  
week of June 11. One of the features of  
the convention was a trip to Ann Arbor to  
hear the new Skinner organ at the Uni-  
versity of Michigan.

The organ of 155 sets of pipes built by  
the W. W. Kimball Company for the  
large municipal auditorium in Minneapolis  
was dedicated June 4 before an audience of  
9,000 people, with Lynnwood Farnam at  
the console.

Announcement was made that Yale  
University had commissioned the Skinner  
Organ Company to reconstruct and en-  
large the organ in Woolsey Hall to 175  
sets of pipes.

Princeton University dedicated its new  
chapel on Memorial Day and Dr. Alex-  
ander Russell played for the first time  
the new Skinner organ. On June 17  
Charles M. Courboin gave the inaugural  
recital.

Ten years ago the following news was  
recorded in the issue of July 1, 1943—

The fifteenth anniversary dinner of the  
Chicago Club of Women Organists was  
held June 7 at the Central Y.W.C.A. There  
were sixty present; there was a  
huge birthday cake with fifteen candles on  
it; Miss Sophie Richter had made lovely  
place-cards and favors in the form of  
little lamps; Lily Moline Hallam, founder  
of the club, was guest of honor, having  
come from Los Angeles especially for  
the occasion.

Dr. T. Tertiis Noble played his last  
service at St. Thomas' Church, New York  
City, on Whitsunday, June 13, and an-  
nouncement was made of his appointment  
as organist and choirmaster emeritus.

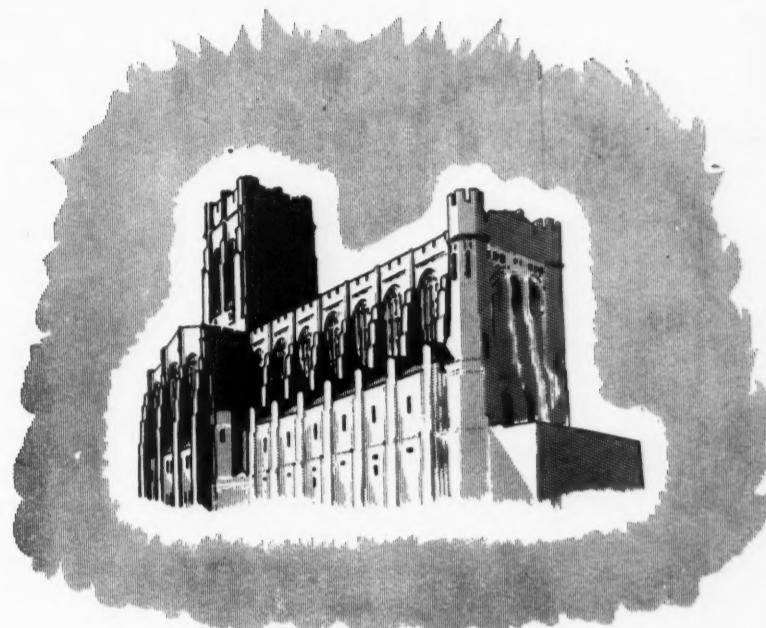
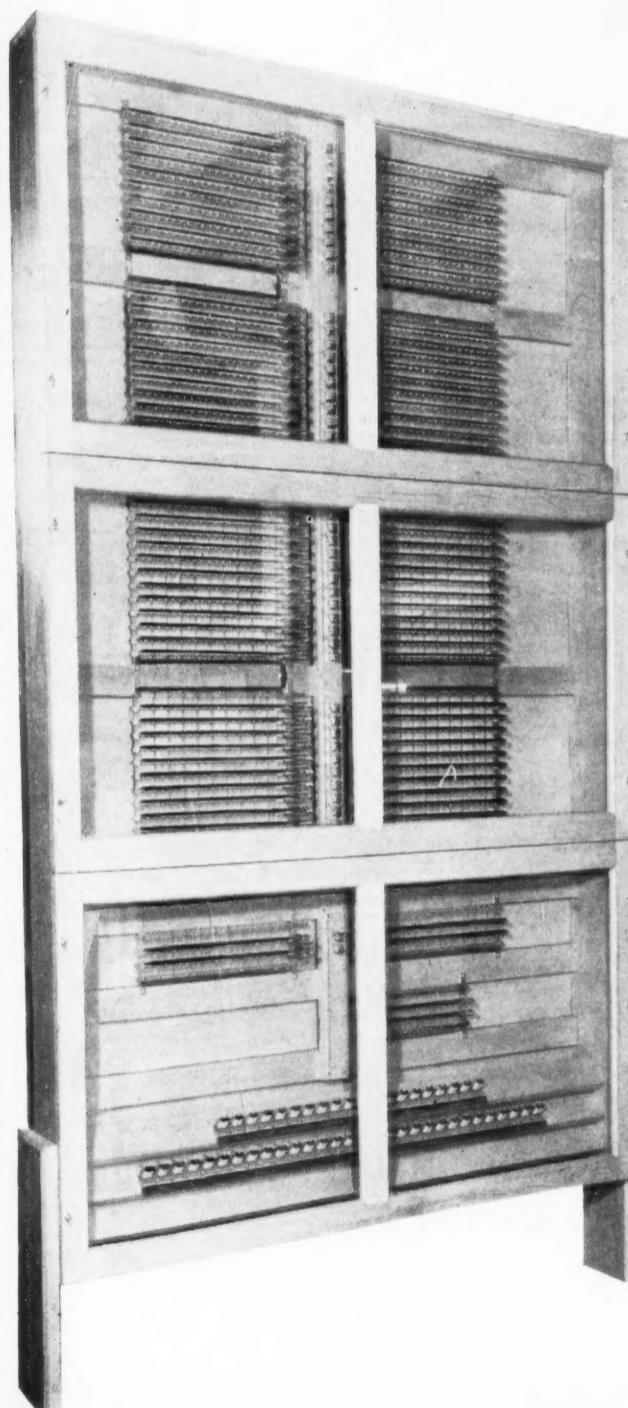
COLUMBUS, GA., CHURCH AND  
RADIO STATIONS COOPERATE

St. Luke Church (Methodist), Colum-  
bus, Ga., where John S. Tremaine is  
minister of music, has received full coop-  
eration from local radio stations in its  
musical presentations. Instead of a "live"  
broadcast, monitors of two stations have  
recorded several choral and organ services  
for transcription at a later date, thus en-  
couraging attendance at the service. Ample  
publicity is given to the broad-  
cast following the scheduled event. "The  
Messiah" is presented in two sections,  
Christmas and Easter, in this manner by  
the choral choir of sixty voices, with a  
string quartet from the Columbus Sym-  
phony. The church is always filled to  
capacity or overflowing, but indications  
are that the radio audience is also a large  
one.

In addition to the traditional Maundy  
Thursday choral communion performance  
of Stainer's "The Crucifixion" this year,  
the motet choir of fourteen voices sang  
Gounod's "Messe Solennelle". The same  
group recently sang a baroque program  
sponsored by the Orpheus Club and the  
church in which the featured choral work  
was Buxtehude's "Rejoice, Beloved Chris-  
tians" and J. W. Tamblyn of the music  
department at Alabama Polytechnic In-  
stitute played "Echo pour Trompette",  
Merulo, and the Bach "Fantasia con  
Imitazione". St. Luke Church has 230  
enrolled in its full-time choir program,  
and seven choirs serve in the services of  
the church.

# CUSTOM-MADE . . .

*for the organ in the  
Cadet Chapel of the  
U.S. Military Academy  
West Point, New York*



This special relay assembly is an example of the custom-made equipment designed and built by Reisner for the pipe organ.

This particular piece of equipment is to be used as a remote unit for setting certain combinations and is to be installed in the beautiful Cadet Chapel of the United States Military Academy at West Point, N.Y.

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NEW AUSTIN REPLACES  
ONE OF 40 YEARS AGO

## ORDER BY BERKELEY PARISH

Three-Manual Organ of Thirty-Eight  
Ranks Will be Built for First  
Church of Christ, Scientist, in  
the California City.

The First Church of Christ, Scientist, Berkeley, Cal., is soon to have its second Austin organ. The first, a two-manual of fifteen stops, is being replaced by a new three-manual of thirty-eight ranks. Over forty years intervene between the two installations.

This church was designed by Bernard R. Maybeck, whose original style was so prominently displayed in buildings of the San Francisco 1915 Exposition and who last year, at the advanced age of 90-odd years, received, by proxy, the gold medal award of the American Institute of Architects. The new organ will stand in the gallery immediately above the reader's desk, back of a Maybeck-Gothic screen in gray weathered oak, poly-chromed.

The resources of the new organ are shown by this stoplist:

## GREAT ORGAN.

Violone (Pedal), 16 ft., 17 pipes.  
Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rauschquinte, 2 rks., 122 pipes.  
Fourniture (19-22-26), 3 rks., 183 pipes.  
\*Diapason Conique, 8 ft., 61 pipes.  
\*Harmonic Flute, 8 ft., 61 pipes.  
\*Quintadena, 4 ft., 61 pipes.  
Chimes (Preparation).  
\*Enclosed with Choir.

## SWELL ORGAN.

Gambe, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Hohl Flöte, 8 ft., 68 pipes.  
Prestant, 4 ft., 68 pipes.  
Chimney Flute, 4 ft., 68 pipes.  
Mixture, 3 rks., 183 pipes.  
Dolce (tapered), 8 ft., 68 pipes.  
Dolce Celeste, 8 ft., 56 pipes.  
Double Clarinet, 16 ft., 68 pipes.  
Trumpet, 8 ft., 68 pipes.  
Clarinet (from 16-ft.), 8 ft., 12 pipes.  
Clarion, 4 ft., 68 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

## CHOIR ORGAN.

Bourdon, 8 ft., 68 pipes.  
Viola, 8 ft., 68 pipes.  
Viola Celeste, 8 ft., 56 pipes.  
Nachthorn, 4 ft., 68 pipes.  
Nasard, 2½ ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
English Horn, 8 ft., 68 pipes.  
Bombard (Pedal), 8 ft., 24 pipes.  
PEDAL ORGAN.  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Octave (from Diapason), 8 ft., 12 pipes.  
Fifteenth (from Diapason), 4 ft., 12 pipes.  
Violone, 16 ft., 32 pipes.  
Cello (Violone), 8 ft., 12 pipes.  
Contra Dolce (from Swell), 16 ft., 12 pipes.  
Gedeckt (from Choir), 16 ft., 12 pipes.  
Flute (from Choir), 8 ft.  
Nachthorn (from Choir), 4 ft.  
Mixture, 96 pipes.  
Bombard, 16 ft., 32 reeds.  
Trompette (from Bombard), 8 ft., 12 reeds.  
Clarion (from Bombard), 4 ft., 12 reeds.  
Clarinet (from Swell), 16 ft.  
Trumpet (from Swell), 8 ft.

THE MARRIAGE OF Miss Carol Heeremans, daughter of Mr. and Mrs. Harold Heeremans of Leonia, N. J., to James Grew Angell, son of Mr. and Mrs. James W. Angell of Riverdale, N. Y., took place June 11 in the Englewood, N. J., Presbyterian Church. Mrs. Angell is an alumna of the Barnard School for Girls in New York and Mount Holyoke College. Mr. Angell is an alumnus of the Deerfield, Mass., Academy, Admiral Farragut Academy in Pine Beach and Columbia College. He served in the navy three years during World War 2.

## ORGAN STUDENTS AT CORNELL COLLEGE IN IOWA



PUPILS OF EUGENE DEVEREAUX at Cornell College, Mount Vernon, Iowa, have organized a group for the purpose of promoting organ music and discussing topics of interest to organists. In May the group held a reception for Eleanor Taylor of Coe College, who gave a recital in Mount Vernon. Four of the members hold church positions.

THREE-MANUAL KILGEN FOR  
ST. JOHN'S, FORT SMITH, ARK.

St. John's Episcopal Church, Fort Smith, Ark., has ordered a three-manual organ from the Kilgen Organ Company of St. Louis. The instrument will be placed in two chambers, one on each side of the chancel and adjoining the choir, thus placing the entire instrument under divided expression. The rector of the church is the Rev. Carlton D. Lathrop and the new organ will replace a two-manual Kilgen delivered to the same church in 1921. Installation is planned for early fall. Negotiations were conducted by B. Ballard of the Tulsa office of the Kilgen Company.

The stop specifications of the organ are as follows:

GREAT ORGAN.  
(Expressive in Chamber I)

Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes, 21 tubes.

SWELL ORGAN.  
(Expressive in Chamber II)

Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viola de Gambe, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN. (5-INCH PRESSURE).  
(Enclosed with Great, Chamber I)

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unde Maris, 8 ft., 61 pipes.  
Zart Flöte, 4 ft., 73 pipes.

PEDAL ORGAN. (5-INCH PRESSURE).  
(Expressive with manuals)

Bourdon, 16 ft., 32 pipes.  
Rohr Bourdon, 16 ft., (ext. 8-ft. Rohrflöte), 12 pipes.  
Octave, 8 ft. (from Geigen Diapason), 32 notes.  
Bass Flute, 8 ft. (ext. 16-ft. Bourdon), 12 pipes.  
Rohrflöte, 8 ft. (from Swell), 32 notes.  
Block Flöte, 4 ft. (ext. 8-ft. Bass Flute), 12 pipes.  
Oboe, 8 ft. (from Swell), 32 notes.

lington National Cemetery, near the tomb of the unknown soldier.

HENRY K. BAKER GOES ABROAD  
TO ADD TO BOOK COLLECTION

Henry Karl Baker, director of the Organ Literature Foundation in Nashua, N. H., will spend the summer months in Europe collecting materials to be added to the list of the foundation. The Organ Literature Foundation is presumed to be the only book dealer in the world dealing exclusively with publications in the organ field. Among recent acquisitions are letters of Gigout, Cavaille-Coll and Audsley; a set of Hill's "Organ Cases of the Middle Ages and Renaissance," and a nearly complete set of *The Organ Quarterly*. A new list has just been issued.

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We have just completed rebuilding the organ in St. John's Episcopal Church at Byron and Kostner and your inspection is invited.

All inquiries will receive our prompt attention.

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JULY 1, 1953

—21—

THE DIAPASON

GEORGE GANSZ



THE MUSIC DEPARTMENT of Lehigh University, Bethlehem, Pa., presented a program of musical masterpieces under the direction of George Gansz as the final musical event of the school year. The program, which was presented in the famous Packer Chapel on the Lehigh campus, featured works for organ, orchestra, male chorus and soloists. Anna Marie Vrablec was soprano soloist, while John Priebe of Buffalo was heard as tenor soloist. Robert Boudreau of the Goldman Band of New York City was the trumpet soloist. Mr. Boudreau was heard in three numbers for trumpet and organ. An instrumental ensemble from the Allentown Symphony Orchestra joined the Lehigh University Cliff Clefs in presenting the first American performance of a Haydn motet for male chorus and orchestra—"Insanae et Vanae Curae." Other numbers on the program included the Lübeck Christmas Cantata, Satie's "Mass for the Poor" and three of the Mozart sonatas for string orchestra and organ.

The entire program was under the direction of Mr. Gansz, who also presided at the organ console for the performance. Mr. Gansz is the Lehigh University organist and assumed the directorship of the department of music in 1952. As director of the university choir and glee club he was in charge of the tours of Lehigh's musical organizations during the 1952-53 season. The glee club appeared in Carnegie Hall with the New York Philharmonic Pops Orchestra in a presentation of Marc Blitzstein's symphony, "The Airborne." Mr. Gansz also directs the small choral unit known as the Cliff Clefs. This organization appeared in its own program on the Mutual radio network in the spring. As university organist Mr. Gansz arranges the organ recitals in Packer Chapel throughout the year. The program for this season included performances by Carl Weinrich and E. Power Biggs. In a broadcast from Packer Chapel Mr. Biggs gave the first performance of a composition by Mr. Gansz.

#### CANTORS FORM ORGANIZATION

#### TO IMPROVE TEMPLE MUSIC

Cantors of Reform, Conservative and Orthodox Jewish congregations formulated a program in June to raise standards and set up a board of certification of cantors. At the same time they organized the American Conference of Certified Cantors, which will work to improve synagogue music and deal with tenure, placement and related matters affecting cantors. The certification ceremonies were held at

the Hebrew Union School of Sacred Music, New York, under the auspices of the training school for cantors, its alumni association, the Jewish Ministers-Cantors Association of the United States and Canada, the Board of American Hazan-Ministers and the Society for the Advancement of Jewish Liturgical Music.

Rabbi Ira Eisenstein, president of the Rabbinical Assembly, told the cantors that there had been no standards governing qualifications and functions, and that their profession was marked by chaos.

Twenty-nine American cantors who have served congregations for twenty or more years and thirty-three cantors who were graduated by the School of Sacred Music in 1951, 1952 and 1953 received charter certification.

#### DEAGAN CHIMES FOR CHILE MOST POWERFUL IT HAS BUILT

The most powerful set of electronic chimes built to date by J. C. Deagan, Inc., of Chicago has been installed on a mountainside overlooking the picturesque city of La Serena, Chile. The "Celesta-Chime" is a gift from Gabriel Gonzalez Videla, recent president of Chile, to his native city. President Gonzalez purchased the instrument shortly before he left office. It contains fifty-two speakers and has an amplification of 1,820 watts. The "Celesta-Chime" is equipped with a keyboard console for manual operation, an automatic electric player and a combination Westminster-Angelus chiming mechanism. The music is heard regularly in the neighboring city of Coquimbo, which is fifteen miles distant.

At the request of President Gonzalez June Albright, head of the Deagan music department, flew to Chile and instructed a number of La Serena musicians in playing the "Celesta-Chime" from the keyboard console. Miss Albright also gave recitals while she was there.

According to its makers, the main feature of the "Celesta-Chime" is a new type of tuning called the "quintamonic tuning process" which eliminates the minor third and other discordant overtones from the audible harmonics. It is therefore possible to play any chord combination without discord. The Deagan "Celesta-Chime" and "Canto-Chime" are designed especially to be connected to and played from the organ console. Each instrument can be played inside only, as organ chimes, or outside through tower speakers. They can be tuned to the exact pitch of any organ to which they are attached.

In recent weeks "Celesta-Chimes" have been installed at Augustana College, Rock Island, Ill.; the First Methodist Church, Cookeville, Tenn.; Visitation Church, Kewanee, Ill.; Zion Evangelical and Reformed Church, York, Pa.; St. Anthony's Church, Hawthorne, N.J., and Western Michigan College, Kalamazoo, Mich.

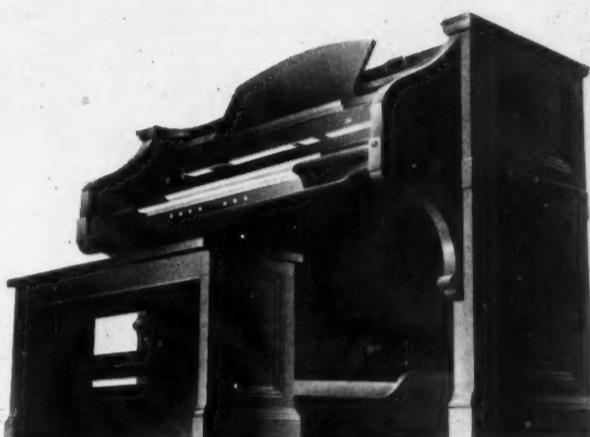
THE AMERICAN MUSIC CONFERENCE is making arrangements to conduct a church music seminar this year as a new feature of the International Churchman's Exposition, to be held Oct. 6 to 9 at the Chicago Coliseum. The music seminar is being developed to help choir directors and others in charge of church musical activities to organize and conduct church music groups.

THE LARGE FOUR-MANUAL Aeolian-Skinner organ in the Mother Church, the First Church of Christ, Scientist, Boston, is described in a pamphlet just issued by the builder. The brochure includes pictures of the exterior of the church, the console and the case. The complete stoplist is presented. This instrument was described in the July, 1952, issue of THE DIAPASON.

PUPILS OF WILLIAM H. OETTING at the Pittsburgh Musical Institute gave a recital there June 7. Those who played were Virginia Holler, Dickson Yourd, Nancy Bears, J. Anderson Henry, Lucy Shaw, Patricia Misner and Betty Wightman.

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## Beauty of Bethlehem Festival Makes Deep Impression on Visitor

By WILLIAM H. BARNES, MUS. D.

The late Lynnwood Farnam was a devoted attendant at the Bach festivals in Bethlehem, Pa., for many years. I have heard him speak many times of the superb results that the late Dr. Wolle, founder of the festivals in 1897, drew from his magnificently trained chorus. Mr. Farnam considered the annual experience of listening to superb performances of some of the greatest music ever written the highlight of his musical life. Mrs. Barnes and I have just come from our first hearing of a Bethlehem Bach festival, held May 15, 16, 22 and 23, and we are in hearty agreement with Dr. Farnam's opinion.

Dr. Ifor Jones, the present director, who this year completes his fifteenth year of creating this rich musical experience, is a "reformed organist." His interest now is with choral singing and conducting primarily. I can only say that he is a genius in his chosen field. To have the ability to enlist and to hold the interest of some of the steel workers at Bethlehem Steel, some of the Lehigh University students and some of the townpeople, as well as some others who come from as great a distance as Philadelphia, is a rare gift. Rehearsals are held once a week, beginning in the fall, and culminating with several rehearsals a week before the festivals, which are given twice in their entirety. Forty-six members (including the principal players) of the Philadelphia Orchestra are enlisted, as well as Vernon de Tar at the organ.

In spite of the expense Dr. Jones insists on not fewer than four rehearsals of the chorus, soloists and orchestra. By the time the orchestra gets there the chorus doesn't need any more rehearsal, but the orchestra men do, and Dr. Jones is a perfectionist. He wants the performances to be of equal greatness with the music. Nothing is left to chance and there is no last-minute scramble with someone who doesn't know precisely what is expected of him or her. Even with this extraordinarily careful preparation and rehearsal, the performances might be musically accurate and the notes sung and played be in accordance with those Bach put down, and yet they might be quite uninspired and dull. Having solved all of the technical difficulties of singing and playing the right notes and in the right rhythm (and these difficulties are in some of the works really formidable), Dr. Jones can then concentrate on making the music of Bach come to life, which he succeeds in doing better than any other choral conductor I have ever heard. Not only does the chorus sing as if inspired, but he literally makes the players of the Philadelphia Orchestra come along to do his bidding. The orchestral introductions and closes of so many of the cantatas and in the major choral works such as the Magnificat and B minor Mass are most important in establishing the proper mood and there is never any doubt that it has been established when the chorus or soloists enter.

Dr. Jones' outstanding quality as a conductor is his superb sense of rhythm and accent. No matter how contrapuntal, florid or complicated the music, one senses the pulse, the accent and the rhythmic beat underlying all of the complexity. His chorus never sings in what Father Eugene O'Malley of the Paulist Choristers calls the "deadly mezzo-forte." Dr. Jones' chorus sings fortissimo or pianissimo, and with all dynamics in between equally successfully, without at any time shouting or creating the impression that some of the tenors are about to blow out the backs of their necks. The various parts are beautifully balanced as to power and quality. This is essential for the successful rendition of contrapuntal music, where each of the parts must at one time or another come to the fore.

The chapel at Lehigh University is not too unlike the Thomaskirche in Leipzig as a setting for these concerts. I don't like the word "concerts" in this connection. They are not concerts in the usual sense of the word. There is no applause. The audience is really not an audience in the usual sense, but rather a congregation that has come to be inspired, uplifted and elated by the great music. It is truly a religious experience also, as

Bach intended it to be. He wanted to make the words of Scripture and of the liturgy more dramatic, more meaningful, more intense and more inspiring by his musical settings than they are when merely spoken. Naturally all composers of so-called sacred music attempt to do this, but none has succeeded as has Bach.

It is a rich and rewarding musical and emotional experience of a lifetime to attend a Bach festival under Dr. Jones' direction. Even though the pews in the Packer Chapel are undoubtedly the most uncomfortable the mind of man has conceived, this and the parking problem and traffic of Bethlehem and the rickety old bridge are all negative features. The positive features so overbalance these minor annoyances that one forgets them. The women of the Moravian Church across from the chapel serve delicious sandwiches, salads and soft drinks before and during the intermissions—a real service to the audience, who, if they were like we were, listen so intently that they need some refreshment.

Over the years, more than half of all the 216 Bach cantatas have been given. This year the soloists were: Phyllis Curtin, soprano; Eunice Albert, contralto; Leslie Chabay, tenor, and Kenneth Smith, bass. All of the soloists were competent and adequate, but the chorus is the outstanding feature. This year Cantatas 116, "Jesus Christ, Thou Prince of Peace"; 136, "Erforsche mich, Gott"; 182, "King of Heaven"; 140, "Sleepers Awake," and 110, "Unser Mund sei Voll Lachen", were given and the Magnificat and for the forty-seventh time the B minor Mass in its entirety. The final chorus of this work, "Grant us Thy Peace," gave us the most beautiful tone quality and finest singing I ever heard from a chorus. It was a real benediction. It seems to me that all organists would be better musicians and better players if they could have the great privilege of attending one of these festivals. There are only 1,100 seats, which are always sold out for each of the two series, so apply early for seats next year to the Bach Choir Office, New Street, Bethlehem, Pa. One will never regret having made the effort to be there.

### 300th Anniversary JOHANN PACHELBEL 1653—1953

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|--|--------|
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| Organum IV/13.....                                       | \$1.50 |
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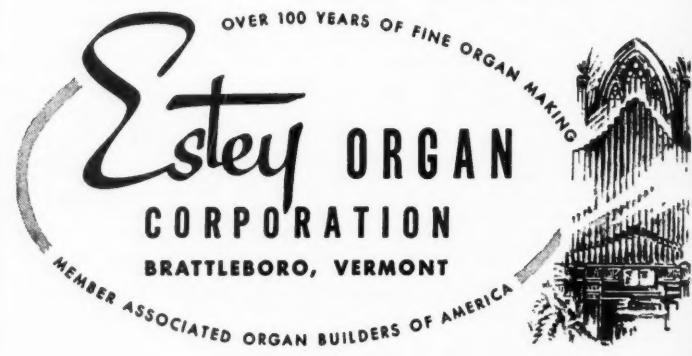
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JULY 1, 1953

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THE DIAPASON

CAPTAIN HOPE HILTON



CAPTAIN HOPE HILTON of Gloucester, Mass., a member of the American Guild of Organists, was graduated May 2 from Associate WAC Company Officer Course VI. The ceremony took place in the WAC chapel of the Women's Army Corps Training Center, Fort Lee, Va. Applicants accepted for this course receive direct reserve commissions and, upon successful completion of training, assume duties either as staff or company officers.

Captain Hilton is the daughter of Mrs. A. J. Hilton of Gloucester, Mass. She has a bachelor of science degree in education from the Salem Teachers' College, Salem, Mass., attended Hartford Theological Seminary and received a bachelor of sacred theology degree from Tufts College. She spent three months as a theological interne at the Norwich State Hospital in Connecticut. Captain Hilton studied organ and choral conducting in Chicago and Boston. Prior to enlisting in the WAC in March, 1951, she had been associate minister at the Murray Universalist Church, Attleboro, Mass., and at the Universalist Church in Joliet, Ill. Captain Hilton was organist and choirmaster of the Madison Square Presbyterian Church in San Antonio, Tex., before going to Fort Lee.

THE TWENTY-NINTH CONGRESS of the Incorporated Association of Organists will be held at Reading, England, from Aug. 24 to 28. In addition to the usual committee meetings and discussions, an extensive cultural and recreational program has been arranged, including visits to Douai Abbey and to some of the Oxford colleges, where the organs will be inspected. A recital will be played at Christ Church by Dr. H. G. Ley. The tour on the final day includes a visit to St. George's Chapel, Windsor, and to the organ in the private chapel of Windsor Castle.

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**TORONTO CENTRE**—The annual meeting of the Toronto Centre was held at St. John's Anglican Church, York Mills, May 25, with an especially large attendance of members and guests. Before the dinner, which opened the proceedings, early arrivals availed themselves of the opportunity to inspect the many interesting features of this historic church and listened with interest to the Schulmerich bells played by Whitney E. Cameron, the church organist. Chairman Gerald Bales called for reports of the secretary and the treasurer and for the election of officers. The election resulted as follows: Chairman, James Chalmers; vice-chairman, T. M. Sargent; secretary, Freda Ferguson; treasurer, Joan Staunton; past chairman, Gerald Bales. Muriel Gidley Stafford, G. D. Atkinson, D. V. Corbett and D'Alton McLaughlin were elected by acclamation to serve on the committee for three years. James Chalmers, the new chairman, then called on Mr. Cameron, who traced the history of St. John's Church from its inception to the present. The meeting then adjourned to the church auditorium, where a stimulating recital was played by Gerald Bales, whose program included these works: Concerto No. 1, Handel; "Chant de Mai," Jongen; Prelude and Fugue in B minor, Willan; Meditation, Bales; "Harmonies of Evening," Karg-Elert; Prelude and Fugue in D, Bach. Just before the recital the barrel organ, situated in the gallery, was played, and a hymn was sung to the accompaniment of this fascinating old instrument.—JOHN DEDRICK.

**MONTRÉAL CENTRE**—The annual meeting of the Montreal Centre was held May 30 in Channing Hall, Church of the Messiah. Donald Mackey, chairman, presided. Officers for the year were elected as follows: Chairman, G. Little; secretary, W. G. Belson; treasurer, G. Lindsay; executive, G. Lyman, Dr. D. S. Wolff, D. Mackey, J. Ringwood, C. French. The members had been requested to bring to the meeting a copy of the coronation service book and a discussion was held on the music contained therein. Recordings of the coronation in 1937 were played with particular interest shown in those numbers which were to be repeated at the coronation of Queen Elizabeth II.—W. G. BELSON, Secretary.

**KITCHENER CENTRE**—At the May meeting of the Kitchener Centre the musical experiences of Miss Anna Hymmen, who took the members on an imaginary tour of England and Western Europe, were of particular interest. She played the great organ in the Cathedral at Lucerne, Switzerland, the organ at the Church of the Holy Ghost in Interlaken and, with an orchestra, the organ at the Hotel Trois Rois in Basle, and also heard the choir in St. Paul's Cathedral, London. She heard opera in Brussels and Paris, and the orchestra of seventy playing for the London Festival Ballet in Royal Festival Hall. England, Holland, Belgium, Luxembourg, Germany, France, Switzerland and Italy were included in the itinerary. Illustrated books and articles showing the arts and crafts of the various countries were exhibited. The meeting was held at the Bridgeport Evangelical Church. Raymond Massel, the president, outlined plans for the annual meeting. Refreshments were served by Miss Helen Critchison and Mrs. R. Massel.—ANNA HYMMEN, DIAPASON Secretary.

**OTTAWA CENTRE**—The annual meeting of the Ottawa Centre was held at the home of Mrs. Angus Orr. This was the last meeting before the summer recess and was to have been a picnic, but because of the extremely wet weather the event had to be held in the home of one of our members. The following officers were elected: Chairman, Carman Milligan; vice-chairman, Mrs. L. Forsyth; secretary-treasurer, Harry Hill. These officers, with the following members: Mrs. R. M. Frayne, H. Saint-Pierre and E. G. Elliott, constitute the executive committee. A resume of the year's work was given by the secretary and a report on the financial status of the centre by the treasurer. A free discussion was held in which the members were able to put forward suggestions for subsequent meetings. After this discussion, which seemed to work up an appetite, refreshments were served and the meeting adjourned.—HARRY HILL, Secretary-Treasurer.

**VANCOUVER CENTRE**—The Vancouver Centre has enjoyed a very active season. Claire Coci opened the season with a recital in Chalmers United Church Feb. 11. Miss Coci was well received by the Vancouver audience, who requested and received five encores. After the recital a reception for

Miss Coci and members of the centre was held at the home of H. M. Drost. In March a few of us had the pleasure of meeting the Rev. Emile Martin, eminent organist-lecturer from Paris. . . . A program of unusual interest was offered in the Stanley Park Pavilion, sponsored by the Vancouver Park Board, when the Vancouver Centre provided the Sunday afternoon concert April 26. The organists taking part included Donald King, George Gibson, Herald Keefer and Leonard Wilson. There was a capacity audience. . . . In May we had the pleasure of attending an organ and choral recital in St. Mary's Church, Kerrisdale, presented by the organist of the church, Donald King, assisted by his choir. . . . The Vancouver Centre now has sixty members. The following, who are elected on a two-year basis, will remain in office another year: Chairman, Leonard Wilson, F.T.C.L.; secretary, G. Herald Keefer; treasurer, Herbert P. G. Fraser; executive committee, Thomas Jenkins, A.C.C.O., Burton L. Kurth, Donald King and Andrew Chapman.—G. HERALD KEEFER, DIAPASON Secretary.

**WINNIPEG CENTRE**—The centre was pleased to present a series of noon coronation organ recitals in Holy Trinity Anglican Church during coronation week. The music and those performing were all British and while attendance was not too encouraging we heard many compliments on the standard of playing and the music chosen. Recitalists and their programs are shown below:

Ronald W. Gibson, Mus.B., A.R.M.C.M., A.C.C.O., organist and choirmaster, Holy Trinity Church—Sonata in the Style of Handel, Wolstenholme; Air Varied, Thomas Adams; Two Preludes on "St. Columba," Stanford and Milford; Short Sonata, Thomas Pfitfield; Fugue, Elgar; Three Preludes on Welsh Tunes, Vaughan Williams.

H. Hugh Bancroft, Mus.B., F.R.C.O., organist and choirmaster All Saints' Church—Concerto in D minor, Stanley; "A Ground," Purcell; Trumpet Tune and Air, Purcell; Fantasy-Prelude, Charles Macpherson; "A Flourish for an Occasion," William H. Harris. Herbert D. White, Mus.D., Ph.D., M.R.S.T., organist and choirmaster St. Luke's Church—A Purcell Suite, arranged by Herbert Fricker; Concerto in B flat, Thomas Arne; Folk-tune, Whitlock; Sonata in G (first movement), Elgar; "Crown Imperial," William Walton.

Flimer E. Hubble, A.C.C.O., organist and choirmaster St. Stephen's Broadway Church—Pavane, Byrd; Psalm-Prelude No. 3, Howells; Prelude and Fugue in C minor, Wesley; Introduction and Passacaglia in A minor, C. S. Lang; An Easter Prelude, Egerton.—CLAYTON E. LEE, Secretary.

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THE DIAPASON

RALPH S. GROVER



RALPH S. GROVER recently assumed his new responsibilities as minister of music of the First Presbyterian Church of York, Pa. Prior to his appointment Mr. Grover had lived in Wilmington, N. C., where he served several churches in addition to doing private teaching and composing.

Mr. Grover holds the bachelor and master of science degrees in organ from the Juilliard School of Music, where his organ teachers were David McK. Williams, E. Power Biggs and Vernon de Tar. From 1936 to 1941 he studied with Clarence Watters at Trinity College, Hartford,

Conn., where he served as assistant organist of the college chapel. His first organ studies were with Dr. Ralph A. Harris in Brooklyn, N. Y. From 1941 to 1946 he served in the United States Army. While attending Juilliard from 1946 through 1950 Mr. Grover was organist and choirmaster of the Church of the Messiah, Paterson, N. J., where he put on performances of cantatas and oratorios. He also served as dean of the Northern New Jersey Chapter of the A.G.O. in 1949-50 and as conductor of the Paterson Oratorio Society from 1948 to 1950. The performances of the "Elijah" and "Creation" with members of the Juilliard Orchestra and Paterson Philharmonic received high praise from critics of the Paterson papers.

Mr. Grover holds the associateship of the A.G.O. and has appeared in recital in St. Bartholomew's, New York; Trinity College, Hartford; in Paterson; various places in Texas and in Wilmington, N. C. He is also a composer with two published choral works to his credit, plus many unpublished organ, choral and instrumental works.

In York Mr. Grover plays a large four-manual Hutchings organ and conducts three choirs.

THE MUSIC PUBLISHERS' Association of the United States held its fifty-ninth annual meeting at the Warwick Hotel in New York June 8. Leonard Feist of the Mercury Music Corporation was reelected president for the coming year. Joseph A. Fischer of J. Fischer & Bro. was named vice-president; Geoffrey Gray of the H. W. Gray Co., Inc. succeeds Willard Sniffin of Harold Flammer, Inc., as treasurer, and Donald F. Malin of the C. C. Birchard Company, Boston, was elected secretary. Miss Amy W. Klingmann was reappointed administrative secretary.

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## New Records Prove a Growing Interest in Music for Organ

By EDWARD B. GAMMONS

It must be an encouraging fact to all organists that, as I wrote some months ago, many of our recording organists and the various companies issuing records have seen fit to embark upon a really extensive project in making organ music available on disks. During the past year we have seen advertisements of organ recordings by outstanding overseas masters such as Schweitzer, Walcha, Marchal and others, and in the United States there is even greater activity with our own players such as both the "Atlantic" and "Pacific" Biggs, Virgil Fox, Robert Nohren, Catharine Crozier, Clarence Watters and many other virtuosos. To me this is indicative of a heartening interest in the organ as a musical instrument. Beyond that I am pleased to believe that many others will find these recordings valuable as lessons in organ playing, for much can be learned in matters of phrasing, tempi, registration and so on. Furthermore, one may contrast and compare the sound of certain distinct types of instrument and styles of playing so that the whole profession of organ players and even organ builders may profit by this relatively new volume of material.

There are two recent issues of Columbia which seem to me to merit special mention. The first of these is entitled "Cathedral Voluntaries and Processions Col. ML 4603." This long-playing disk contains a treasury of practical material for the average church organist and the offerings range from pre-classical items through Bach and Buxtehude, Purcell and Marcello on to Schubert and Richard Strauss, Parry and Vaughan Williams down to a contemporary, Herbert Murrill. Here is a chance to hear works such as the Walond Introduction and Toccata well played, and what finer examples of good organ preludes might be found than the Parry Chorale Prelude on "Melcombe" or the Vaughan Williams one on "Rhosy-

medre?" Mr. Biggs has shown admirable breadth of taste by including a transcription of Schubert's "Litany for All Saints' Day" and the Strauss "Processional." If any practicing organist has missed the delightful Postlude on a Ground by Herbert Murrill, published by the Oxford Press, this organ record should speed him to his favorite music store.

The second album I cite for special interest is Col. ML 4635 and is entitled "Bach Festival." In this instance E. Power Biggs is assisted by trumpets and trombones, bassoon and timpani. For an exemplification of the spirit which underlies the music of Bach and his precursors and his contemporaries this recording wins a prize. Here, either in the form an organ chorale prelude or a nobly wrought chorale played by brass, yet again by organ and brass together, one may find those peaks of Lutheran hymnody set forth in varied form. Nearly all the "old favorites" may be found, such as "Now Thank We All Our God," "Good News from Heaven," "Sleepers Wake!," "To Thee Alone Be Glory," "All Glory, Laud and Honor" and many others, closing with the giant of them all, "A Mighty Fortress Is Our God."

Mr. Biggs not only presents the general Bach style but turns to samples of chorale preludes by Krebs and Homilius where the composer specified trumpet and organ.

Those who would really know Bach should play these chorales over again and again, for they hold a key to an understanding of his cantatas, his organ works and even to his innermost being. In his earliest works we find his art basing itself on the chorale and we all well remember how just before his end the great cantor dictated his last work to his own son-in-law, a prelude on the chorale "When I Stand before Thy Throne."

As I began by stressing the fact that we, as organists, should be encouraged by the appearance of these splendid records I should close by saying that unless those of us who can derive the greatest benefit from them purchase and play them, the artists and underwriting firms may not feel like continuing to set this table for our enjoyment and sustenance. They have given us a handsome invitation; let us all accept it!

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JULY 1, 1953

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### FLOR PEETERS' PUPILS MAKE FIVE-DAY TOUR OF HOLLAND

Flor Peeters' American and Danish students returned recently to his studio in Mechelen, Belgium, after an instructive five-day tour of organs in Holland, including seventeenth and eighteenth century instruments and several fine contemporary installations. Professor Peeters, recently named director of the Royal Flemish Conservatory of Antwerp, planned the tour, which has become an annual event, but was unable to lead the group because of concert engagements and asked his son to act as guide. In addition to Guido Peeters, those who made the trip were the following: Mr. and Mrs. Raymond Boese, Redlands, Cal.; Miss Frieda Murphy, San Jose, Cal.; Miss Eva Binding, Copenhagen, Denmark, and Marshall Stone, Rollins College and St. Petersburg, Fla.

The great organ of St. Laurenskerk, in Alkmaar, was the first one visited. Most of the pipework is of the seventeenth century and was restored recently by D. A. Flentrop. Mr. Flentrop was on hand to point out many unusual features of the large baroque instrument. Each student then played several selections, discovering the amazing clarity of the foundation stops and the richness of the mixtures found in each division of the organ. After hearing a smaller organ in the choir of the church, the party drove to the Flentrop factory and was shown tracker actions under construction, the voicing room and the pipe-making floor. During the afternoon several recently installed Flentrop organs were visited, including the splendid instrument of the Kruiskerk of Amstelveen. The next morning the visitors set out early for the eighteenth century organ of St. Bavokerk, Haarlem, of which the casework is one of the most beautiful to be seen in Europe. Although the organ no longer possesses its original tonal brilliance, the specification having been greatly changed in the nineteenth century, it remains in many respects a fine example of old Dutch organ building. Another eighteenth century organ of brilliant scaling stands in the Oude Kerk, Amsterdam, but does not have the refinement of tone quality found in the organ of St. Janskerk, in Gouda. The latter was the last of the organs visited. Its brightness of tone is remarkable and the style of the console, with its convenient drawknobs and coupler systems, is in advance of instruments seen earlier. It is upon this instrument that Flor Peeters has recorded "Old Netherlands Masters," a long-playing disk recently issued by Renaissance Records of New York.

The music of Bach and his predecessors "came alive" on every instrument played on the tour, for the Dutch organs were designed to permit exceptionally clear performances of contrapuntal writing.

MARSHALL STONE.

### PRESENT CENTURY AMERICAN PROGRAM AT RICHMOND, VA.

A program of twentieth-century American music was presented by the choirs of Grace Covenant Presbyterian Church, Richmond, Va., at a vesper service Sunday, May 17. Clokey's wedding procession, "O Perfect Love," was sung from the chancel by the adult choir as the youth choirs entered the church and Van Denman Thompson's setting of "Bless the Four Corners of This House" was used as an introit. After the invocation the five choirs sang Dickinson's "God of All Lovely Sounds" as a response. A motet for Ascension Day by Everett Titcomb, sung by the chancel (adult) choir, was used as the canticle of praise. In the course of the service the Crusader (junior high) choir was heard in "For All Who Watch Tonight," Dickinson, and "Adoration of the Flowers," Clokey; the chapel (senior high) group sang "O Splendor of God's Glory Bright," Edmundson, and "Father, in Thy Mysterious Presence," Van Denman Thompson; the boy choir sang Carl Mueller's "The Earth Is the Lord's" and the girls' choir Donald Kettring's "God Watches over All the World." The main feature of the service was a group of four choruses from "The Peaceable Kingdom," by Randall Thompson, sung by the chancel choir. The congregation sang hymn tunes and responses by T. Tertius Noble, Calvin Laufer and Philip James and organ numbers by Leo Sowerby and Seth Bingham were played as prelude and postlude.

William H. Schutt, minister of music, is completing his fourteenth year at the Richmond church.

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# Programs of Organ Recitals of the Month

**Wilbur Held, Columbus, Ohio**—The school of music of Ohio State University sponsored Mr. Held in a series of ten radio broadcasts beginning April 6 and ending June 8. These were broadcast from the Tenth Avenue Baptist Church over the facilities of Station WOSU. The following repertory was heard:

Kyrie, Fugue and Toccata, Frescobaldi; Toccata and Fugue in D major, Buxtehude; "Ave Maria" and "Te Deum," Langlais; Chorale in B minor, Franck; Gavotte, Wesley; Prelude and Fugue on "B-A-C-H," Liszt; Toccata in D minor, "Liebster Jesu," Allegro from Sonata 5 and Passacaglia, Bach; Introduction and Passacaglia, "Jesus, meine Zuversicht" and "Ein feste Burg," Reger; "Clair de Lune" and "Nun danket Alle Gott," Karg-Elert; Three Chorale Preludes, Pepping; Prelude and Fugue in A minor, Bach; "Gelobt seist du," Buxtehude; Scherzo from Symphony 2, Cantilene and Allegro Maestoso from Symphony 3, Vierne; Concerto 5, Handel; Four Pieces, Bailey; "Outburst of Joy," Messiaen; "Grande Piece Symphonique," Franck; "Oremus," Edmundson; Canzona in D minor, Trio-Sonata 4, "Schmücke dich" and Little Fugue in G minor, Bach; Voluntary, Croft; "Mag ich Unglück nicht wiederstehen," Pachelbel; Sonata 3, Hindemith; Madrigal and Toccata, Sowerby; Prelude and Fugue in G major, Three Chorale Preludes and Concerto 1, Bach.

**Harold Mueller, F.A.G.O., San Francisco**—A Bach recital was played by Mr. Mueller June 8 at the annual San Francisco Bach festival. The following numbers were included: Chorale Prelude, "Now Thank We All Our God"; Toccata, Adagio and Fugue in C major; Chorale Preludes, "Kyrie, Eternal God"; "Rejoice, Christians" and "Sleepers, Wake"; Fantasie and Fugue in G minor. Mr. Mueller played June 24 at the regional convention of the A.G.O. in Redlands, Cal.

**Joseph W. Grant, F.A.G.O., Albuquerque, N. Mex.**—At the Rocky Mountain regional convention held in Albuquerque May 5 to 7 the following program was played by Mr. Grant, teacher at the Danfesler School of Music and organist and choir director of the First Congregational Church: "A Toye", Farnaby; Prelude and Fugue in A minor, Bohm; Gavotte, Martini; "Hark, a Voice Saith All Are Mortal", Bach; Toccata, Adagio and Fugue in C major, Bach; Fanfare, Virgil Thomson; Pastorale, Franck; Scherzo, Joseph W. Grant; "Clair de Lune," Karg-Elert; Finale, Symphony 5, Vierne.

**Ray Berry, Colorado Springs, Colo.**—The following recital was played by Mr. Berry at the Rocky Mountain regional convention held recently in Albuquerque, N. M.: "Basse et Dessus de Trompette," Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "O Guiltless Lamb of God" and "Come Now, Saviour of the Heathen," Bach; Prelude and Fugue in B minor, Bach; Four Preludes and Intermezzi, Schroeder; "Fantomime", Jepson; "Praise God in His Heaven", Lahmer; "Regina Coeli", Titcomb; "Litanies", and Postlude for the Office of Compline, Alain; Scherzo, Whitlock; Chorale in A minor, Franck.

**Robert Noehren, Ann Arbor, Mich.**—The Lutheran Council of the University of Chicago sponsored Mr. Noehren in a recital June 28 at Rockefeller Memorial Chapel. The program was as follows: Trio, "Organum Triplex," Ferotin le Grand; Three Verses from the Te Deum, Anonymous; Variations on "My Young Life Must Have an End," Sweelinck; Fugue, Fugue and Chaconne, Buxtehude; "Christ Lay in Bonds of Death," "I Call to Thee, Lord Jesus" and "Our Father, Who Art in Heaven," Bach; Fantasie and Fugue in G minor, Bach; "Choral Dorian," Alain; "Chant Heroique," Langlais; "Schönster Herr Jesu," Schroeder; Fantasie and "Litanies," Alain.

**Mario Schumacher, Westfield, N. J.**—Miss Schumacher gave a recital May 24 at St. John's Episcopal Church in Elizabeth, N. J. Her program was as follows: Chaconne in G minor, L. Couperin; Elevation, F. Couperin; "Fugue a la Gigue," Bach; Prelude, Fugue and Variation, Franck; "Aria con Variazioni," Martini; Fantasie in F minor, Mozart; "Dreams," McAmis; Scherzo from Symphony 4, Widor; "The Legend of the Mountain," Karg-Elert; Two Movements from Sonata on the Ninety-fourth Psalm, Reubke.

**Robert C. Reep, M.Mus., Camden, Ark.**—The Camden Music Club presented Mr. Reep, M. M., in a recital at the First Methodist Church May 12 to mark national music week. He played: Rigaudon, Campra; Gavotte, Fenton; "Come, Saviour of the Gentiles," Bach; Passacaglia and Fugue in C minor, Bach; "The Musical Clocks," Haydn; "Benedictus," Reger; Madrigal, Sowerby; Andante and Finale from First Symphony, Vierne; and "The Kettle Boils," Clokey.

**Catherine Ritchey Miller, Raleigh, N. C.**—Mrs. Miller, organist of the Edenton Street Methodist Church, played the following organ vespers service there May 17 on the Martha Dillon Holt memorial organ: "Praise God, Ye Christians," Buxtehude; Chaconne, Couperin; "When in the Hour of Utmost Need," Bach; "Sleepers Wake, a Voice Is Calling," Bach; Sonata 6, Mendelssohn; "So Now as We Journey, Aid Our Weak Endeavor," Dupré; Psalm Prelude, "Yea, the Dark-

ness Is No Darkness with Thee," Howells; "Hosanna", Weinberger; "The Last Supper," Weinberger; "Hear, O Israel", Weinberger; "New Mercies, Each Returning Day", Parry; "A Mighty Fortress Is Our God", Edmundson.

**Harry C. Banks, Jr., Mus.D., Philadelphia**—For his recital May 12 at the Girard College Chapel Mr. Banks chose: Introduction and Passacaglia, Lang; Adagio, Bach; "Wachet auf" and "Clair de Lune," Karg-Elert; "Grand Choeur," Kinder; "Walk to the Paradise Garden," Delius; "Breakfast Scene" from "Rosenkavalier," Strauss; "Ave Maria Stilla," "I am Black but Comely" and "Corchte and Litanie," Dupré.

**Frances Beach Carlson, Hartford, Conn.**—To honor the twenty-fifth anniversary of the School of Sacred Music of Union Theological Seminary Mrs. Carlson gave a recital in connection with a Lenten vespers service March 22 at Emmanuel Lutheran Church. She played the following numbers: "Benedictus," Reger; "O Sacred Head Now Wounded" and Prelude and Fugue in A minor, Bach; "Deck Thyself, My Soul" and "Saviour of My Heart," Brahms; Cantabile, Franck; Intermezzo, "Epitaph" and Finale from Symphony 1, Vierne.

**Ruth Thomas, Baxter Springs, Kan.**—Miss Thomas, organist at the First Presbyterian Church, was presented in a recital by the business women's circle of the Presbyterian Church, Guild Sunday, May 24. Miss Thomas is a pupil of Mrs. Howard Marshall, organist of the First Methodist Church of Joplin, Mo. The program was as follows: Fantasie and Fugue in G minor, Bach; Chorale Preludes on Familiar Hymn-tunes: "Jesus, Lover of My Soul," Bingham; "Jewels," Bitgood, and "Faithful Lord Jesus," Schmutz; Chorale in A minor, Franck; "Dialogue," Clerambault; "The Trophy," Couperin; "The Fifers," d'Andrieu; "Plymouth Suite," Whitlock.

**Paul J. Sifler, New York City**—Mr. Sifler was heard in recitals June 4, 11, 18 and 25 at St. Paul's Chapel of Trinity Parish. His last program consisted of Kuhnau's Biblical Sonata No. 1, as arranged by Nevins, and three of Karg-Elert's "Pastels". He played the following June 18: Chorale, Jongen; Three Elevations, Dupré; Scherzetto, Vierne; "Le Jardin Suspendu," Alain; Finale from Symphony 2, Widor.

**Virgil Fox, New York City**—The Rock River Chapter of the International Order of DeMolay sponsored Mr. Fox in a recital May 20 at the Second Congregational Church, Rockford, Ill. The program: Concerto 4, Handel; "In dulci Jubilo," "Come, Sweet Death" and Toccata in F major, Bach; Lullaby, Brahms; Sonata on the Ninety-fourth Psalm, Reubke; "Giga," Bossi; Very Slowly, from Sonatina, Sowerby; Introduction and Fugue on "How Brightly Shines the Morning Star," Langlais.

**Lauren B. Sykes, A.A.G.O., Portland, Ore.**—Mr. Sykes gave the opening recital May 4 on a Wicks organ at the First Baptist Church, Yakima, Wash. His program: Trumpet Tune, Purcell; Sarabande, Corelli; "Soeur Monique," Couperin; Pastorale, Clerambault; Toccata and Fugue in D minor, Bach; Larghetto, Wesley; Sketch in F minor, Schumann; Two Chorale Preludes, Brahms; Pastorale from Symphony 2, Widor; "Chant de Mai," Jongen; "Joyeux Noel," Van Hulse; Toccata, Widor.

**Phillip Steinhaus, Ypsilanti, Mich.**—Mr. Steinhaus gave a recital May 3 at the National Cathedral in Washington, D. C. The program: Canzona, Frescobaldi; Concerto in D minor, Vivaldi-Bach; "Abide with Us" and Fantasie and Fugue in G minor, Bach; Cantilene and "Dialogue," Langlais; "Choral Dorian" and "Litanies," Alain.

**Mario Schumacher, Westfield, N. J.**—Miss Schumacher gave a recital May 24 at St. John's Episcopal Church in Elizabeth, N. J. Her program was as follows: Chaconne in G minor, L. Couperin; Elevation, F. Couperin; "Fugue a la Gigue," Bach; Prelude, Fugue and Variation, Franck; "Aria con Variazioni," Martini; Fantasie in F minor, Mozart; "Dreams," McAmis; Scherzo from Symphony 4, Widor; "The Legend of the Mountain," Karg-Elert; Two Movements from Sonata on the Ninety-fourth Psalm, Reubke.

**Ruth Pilger Andrews, Madison, Wis.**—The Wisconsin Association of Church Musicians presented Mrs. Andrews in a recital of compositions by Leo Sowerby Sunday evening, May 24, at Christ Presbyterian Church. Carol Bruley, 15-year-old violinist, joined the organist in the playing of "Ballade." Mrs. Andrews, a student of Dr. Sowerby, opened the program with a review of the life of the composer and her impressions of him as a teacher. The program included: "Comes Autumn Time"; "Carillon"; Passacaglia from Symphony for Organ in G; Air with Variations, from Suite for Organ; Ballade, and Prelude on "The King's Majesty".

**Alan Ross, Culver, Ind.**—For his recital June 8 at Culver Military Academy Mr. Ross chose the following: Concerto in D minor, Vivaldi-Bach; "Nun bitten wir den heiligen Geist," Buxtehude; Prelude and

Fugue in F, Lübeck; "Vater unser im Himmelreich," Buxtehude; Suite for a Musical Clock, Haydn; "Le Jardin Suspendu," Alain; Fast and Sinister from Symphony in G, Sowerby.

**Alfred E. Lunsford, Sevierville, Tenn.**—Mr. Lunsford, Southern representative of the Schantz Organ Company, gave the opening recital May 10 on a three-manual Schantz organ in the First Methodist Church of Sevierville. He played: Prelude, Clerambault; Suite for a Musical Clock, Handel; "Come, Sweet Death," Bach; Sonatina from the Cantata "God's Time Is Best", Bach; Prelude and Fugue in A minor, Bach; "Romance sans Paroles," Bonnet; Two Tone Verses, Rowley; "Ave Maria," Schubert; Festival Sortie, Franck.

**Marjorie Jackson, A.A.G.O., Hattiesburg, Miss.**—Christ Church in Pensacola, Fla., sponsored Miss Jackson in a recital May 17. She played: Trumpet Tune and Voluntary on the Doxology, Purcell; "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Andante Cantabile and Scherzo from Symphony 4, Widor; Chorale in B minor, Franck; "Twilight at Flesole," Bingham; Variations on a Noel, Dupré.

**Bruce M. Williams, Baltimore, Md.**—In a recital at the First Congregational Church, which was broadcast from station WCFM, Washington, May 10, Mr. Williams played: "Dialogue pour les Mixtures," Langlais; "Chant de Mai," Jongen; "Gagliarda," Schmid; "My Innost Heart Rejoices," Brahms; Triple Fugue in E flat ("St. Anne"), Bach.

**Henry Eickhoff, Wenatchee, Wash.**—Mr. Eickhoff played May 22 at the First Presbyterian Church. He was assisted by John Hamilton, harpsichordist. Organ numbers were: "Now Thank We All," "Abide, O Dearest Jesus," "How Lovely Shines the Morning Star" and "Come, Holy Ghost," Peeters; Prelude and Fugue in E minor ("The Wedge"), Bach; "Rhythmic Trumpet," Bingham; "Song of Peace" and "Te Deum," Langlais.

**Professor Per Olsson, A.A.G.O., New York City**—A recital was played by Professor Olsson May 20 at Brooklyn College. His program was as follows: "Salvation to Us Has Come" and Prelude and Fugue in D minor, Bach; Trumpet Tune and Air, Purcell; "To the Rising Sun," Torjussen; Concert Variations, Bonnet; "Marche Religiosa," Olson.

**Dean Robinson, Minneapolis, Minn.**—Mr. Robinson gave a radio recital broadcast from Station WCAL May 17 at the Central Lutheran Church. He played the following numbers by Bach: "Contrapunctus 1" from "Art of the Fugue"; Allegro from Sonata 5; Sonatina from "God's Time Is Best"; Chorale Prelude, "Come, Saviour of the Gentiles"; Prelude in B minor.

**Harold Higbee and Loyde Ortel, New Haven, Conn.**—Mr. Higbee and Mrs. Ortel, both of whom are pupils of H. Frank Bozyn at the Yale School of Music, were heard in a joint recital May 17 at the Church of Christ at Wesleyan University, Middletown, Conn. Mr. Higbee played: Preludes on "Bryn Calfaria" and "Rhosymedre," Vaughan Williams; Prelude and Fugue in G major, Bach; Chorale in E major, Franck. Mrs. Ortel's numbers were: Prelude and Fugue in F minor, Bach, and Toccata on "Ton-y-Bot," Baumgartner. The latter piece is new and is dedicated to Mrs. Ortel.

**Wade Gordon Cooper, Waterbury, Conn.**—Mr. Cooper, a student of Professor John L. Bonn and organist of All Souls' Episcopal Church, gave a recital in St. John's Episcopal Church, Waterbury, June 7. His program was as follows: "Psalm 19," Marcello; Prelude and Meditation from "Petite Suite," Barnes; Sarabande, Bach; Chorale, Minuet, and "Prière a Notre Dame," from "Suite

Gothique," Boëllmann; Toccata in D minor, Bach; Noel, d'Aquin; "Clouds," Ceija; Little Prelude and Fugue in G minor, Bach; "A Highland Pastoral," Hailing; "In Summer," Stebbins; "Kom, süsser Tod," Bach.

**Henry Von Hasseln, Anderson, S. C.**—Mr. Von Hasseln gave a recital June 7 at St. John's Methodist Church. He played: Concerto 10, Handel; "From God I Ne'er Will Turn Me," Buxtehude; Andante, Stamitz; Prelude and Fugue in G major, Bach; "Chant de May," Jongen; Three Little Preludes, Schroeder; "Fountain Reverie," Fletcher; Chorale in A minor, Franck.

**Mary Elizabeth Moore, Dallas, Tex.**—Miss Moore gave her senior recital May 15 at Perkins Chapel, Southern Methodist University. She is a pupil of Dora Poteet Barclay. Miss Moore began organ lessons under Katherine Hammons and was admitted to the music department of the university when Miss Hammons was injured by a "hit and run" driver. Miss Moore's program was as follows: Fantasie and Fugue in A minor and Trio-Sonata 1, Bach; Suite for a Musical Clock, Handel; Variations on a Noel, Dupré; "Regina Pacis" from Symphony for Organ, Weitz; "Le Banquet Celeste," Messiaen; Prelude and Fugue on "B-A-C-H," Liszt.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his recital June 21 at the Spreckels Organ Pavilion Mr. Brown chose: Overture to "The Barber of Seville," Rossini; Sonatina, Rasbach; Selections from "Il Trovatore," Verdi; "Papillon," Lavalee; Communion, Bataiste; Ballet, Rogers; "Polonaise Militaire," Chopin; "Marche Heroique," Saint-Saëns.

**ST. PAUL'S CHOIR OF LONDON WILL VISIT UNITED STATES**

Music sung at the coronation of Queen Elizabeth II will be sung in the United States by the choir of St. Paul's Cathedral, London, which will open a two-months United States tour Sept. 30 at the Cathedral of St. John the Divine in New York. The tour has been underwritten by a committee headed by former Supreme Court Justice Owen J. Roberts and the profits will go to the Protestant Episcopal Church of America for distribution to charities.

The St. Paul's choir has never before left the United Kingdom and the tour has been projected as a goodwill gesture in connection with the new United States war memorial chapel at the cathedral. The company to sail for New York Sept. 24 will include thirty boys and eighteen men. Accompanying them will be the cathedral succentor, the Rev. George Sage, two organists, the headmaster of the Cathedral Choir School and the chancellor. Besides the coronation music they will sing other liturgical music and some secular music, including Elizabethan madrigals.

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## New Music for the Organ

"Notturno," by Ottorino Respighi, arranged for organ and piano by Adolph Steuerman; published by the H. W. Gray Company, Inc., New York City.

This enterprising publisher is steadily increasing and improving the as yet somewhat sparse repertory for the effective ensemble of piano with organ. The latest issue is the title listed above. The lovely atmospheric, quiet piece by the modern Italian lends itself ideally to the expert treatment given it by the arranger. Sympathetic players will enjoy this beautiful number and without doubt will transmit this enjoyment to the listeners. The transcriber has not increased the difficulty of the original setting—indeed the duo version is easier as well as more effective than the original.

*Festival Album, selected pieces for the organ; Funeral Marches for the organ; both issued by Novello & Co., Limited, of London; American Agents, the H. W. Gray Company, Inc., New York.*

Two valuable and comprehensive volumes of practical service music for the organ. The contents of both books are far above the average grade of music in similar collections—at least such as have appeared recently. The compilers have eschewed the banal fillers that go to make up all too much of the contents of many popular-priced organ albums. In the "Festival Album" composers of such quality as Walker, Thiman, Stanford, Rowley, Rheinberger, Harris, Land, et al are represented by examples of their finest writing. The eleven titles included are all first-class music, of recent writing and of high quality.

The five pieces that go to make up the volume of funeral marches cover no such wide scope—the possible field is too much restricted. The contents range from the familiar example from the Beethoven Piano Sonata, Op. 26, transposed into a minor key; Chopin's Funeral March from the Sonata, Op. 35; Handel's "Dead March" from "Saul", the so-called Funeral March from the "Songs without Words" of Mendelssohn and, the only novelty, a Funeral March from "The Story of Sayid" by the British composer of the later Victorian years, A. C. Mackenzie. The transcriptions are all on the expert side and are easy and effective.

*Eight Short Preludes and Fugues by J. S. Bach; Volume I of the complete works for organ by that composer; new edition edited by John Dykes Bower and Walter Emery; published by Novello in London, England; the H. W. Gray Company, American agents.*

This publisher's edition of organ works by Bach, issued between 1881 and 1895 with Sir Frederick Bridge and James Higgs as editors, was first-class for its period and the status of Bach scholarship at that time. It was an invaluable aid to the propagation and understanding of the great cantor. But since that day many long lost facts and manuscripts have turned up—in many cases entirely changing our critical viewpoints and artistic estimates. Hence, a new edition, one that retains the basic accuracies of the older issue but gives due consideration to the newer outlooks, has been decided on and is under way. This book is the first to be issued of the new project. The editorial work is excellent, as is the typography. Emendations and corrections from the later discovered manuscripts have been incorporated in the texts. The result is an authoritative edition of these invaluable pedagogical resources.

*"Benedicta Tu"; Toccata; by Everett Titcomb; published in St. Cecilia Series of Organ Compositions by the H. W. Gray Company.*

Two new issues of undoubtedly values, both musical and practical. The first is a free improvisation on three Gregorian melodies in honor of the Blessed Virgin Mary—"Ave Regina Caelorum," "Ave Maris Stella" and "Ave Maria." The second piece is based on themes from the Gregorian "Salve Regina." The two pieces are interesting examples of modal writing adapted to modern use and development. The results will serve admirably for either concert or service material. The adept composer has given us music of expert workmanship, high musical quality—all this with no call for playing ability above the moderate. The music will sound as well as it looks—which is high praise.

*"Hornpipe" (Wedding March), by John Cook; Fanfare, by John Cook; Scherzo, by Desmond Ratcliffe; Introduction and Fugue in C sharp minor by S. S. Wesley; organ pieces issued in Original Compositions, New Series, by Novello & Co., Ltd., London; American agents, the H. W. Gray Company.*

Players in search of new publications for organ that have good quality, utility and an individual tang will do well to acquaint themselves with these four new releases. The individual types can be gained from the titles. Each will be found of prime quality and musical interest. All are new to this reviewer except the last—the tried and true

Wesley number has been expertly edited by Henry G. Ley, who has ironed out a few places that were left unnecessarily clumsy in the original.

*"The Choirmaster's Workbook," Volume 3, Dayton W. Nordin, editor; published by Augustana Book Company, Rock Island, Ill.*

This project has been worthy of commendation since the issue of the first volume. It is just what the title asserts—a record book for the choir leader, with pertinent articles and general advice on problems to be coped with and projects to be initiated. The editor has provided shrewdly worked out records for week by week planning for the church year, with much valuable advice and suggestions for the work of the choir over the period. Herbert D. Bruening is responsible for an exhaustive and illuminating listing of choral music. No mere list of culled titles this, but an ambitious enumeration of practical and worthwhile repertory—a live list. An expert job has been done by the choirmaster of the Evangelical Lutheran Church of St. Luke, Chicago. The children's choir section is handled by one of the real pioneers and authorities in this specialized branch of church music, Ruth Krehbiel Jacobs. There is a fine article on diction problems and their solution by an authority on such matters, the noted choral conductor H. William Nordin. Then there are several extended and thought-provoking articles by the general editor and compiler of the work. The present reviewer also is represented by a long and detailed study of instrumental music for the Lutheran service, with attention to the uniquely Lutheran form—the chorale prelude. Here will be found an essay on church music in general, its Lutheran genre in detail, with a long list of tested organ pieces written in the form and style of the chorale prelude.

While this book is put out primarily for the use and convenience of the Lutheran choirmaster, its value and adaptability go far beyond such a limitation.

WILLIAM LESTER.

Most organists are constantly on the lookout for new music and therefore will be interested in an assortment of modern compositions just received from the Norwegian publisher Norsk Musikforlag of Oslo. To date this music is virtually unknown in America and some of it is worth examination. The chorale preludes will be of special interest to organists in Lutheran churches.

The composer most widely represented is Arild Sandvold. His Sonata in F minor, Op. 9, is a work in two movements, the second of which is a fugue. In recent years the sonata form has declined in popularity among composers of organ music. Mr. Sandvold's general approach to a sonata first movement from the standpoint of both harmony and form reminds one of the many organ sonatas written in this country and in Europe between 1900 and 1920. There is a Largo Maestoso introduction of a page and a half, an exposition of a theme consisting mostly of eighth notes and no rests, and a development which relies largely on key changes and pedal points. The fugue is somewhat academic and quite pianistic at times.

Mr. Sandvold's Six Improvisations on Folk-tunes (all chorales) are short, easy pieces which will prove useful in church. The Twenty-nine Chorale Preludes, for organ or harmonium, are scored on two staves and would make excellent interludes in service playing. Other publications by Sandvold are Two Pieces on a theme by Haydn (Fantasia and Toccata) and Two Pieces (Fugue in G minor and Adagio). These are interesting and carefully written works. The Fantasia and Toccata are good postludes.

Per Steenberg's Festival Prelude on "Now Thank We All" is an easy exposition of this popular chorale. It is short and joyful in character. A set of Twenty-four Chorale Preludes by Leif Berg is contains settings of several well-known tunes. All are short and in general they are not difficult technically. Of a more original nature than some of the works mentioned is a set of variations on "Med Jesus vil eg fara." These are musically interesting and of moderate difficulty. A set of Variations on "Eg weit i himmerik ei borg" is by Leif Solberg. Five Chorale Preludes by Egil Hovland is a group of short pieces printed mostly on two staves. For those who are interested in "different" wedding marches there is one by Harald Wideroe.

Arnljot Kjeldaa's Canon and Double Canon represent a tricky bit of writing, well done in a slightly more modern idiom than some of his contemporaries use. Variations on "Herre, jeg hjertelin onsker a fremme din aere," by the same composer, includes a variation for pedal alone. Conrad Baden's Fantasia and Fugue on "Ljøset yver landet dagna" is a festival type piece—another good postlude. Three volumes of pieces collected by O. Koppang consist mostly of easy transcriptions, all written on two staves.

Sandvold's "Organ School" in two volumes contains material that is not only good for instruction purposes but excellent musically. The first volume is devoted to manual playing and the second to pedal playing. Such composers as Couperin, Bach, Frescobaldi, Scheidt, Kuhnau and Pachelbel are represented. These volumes can be recommended to organ teachers everywhere.

J. S. D.



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## Function of the Organ in Church Service; History Is Traced

[A paper presented at the Northwestern University Midwinter Conference on Church Music, Feb. 10, 1953, by Professor Luther Noss of Yale University.]

By LUTHER NOSS

[Continued from June issue.]

The story of the organ in the United States is brief. It was unknown here in the seventeenth century. It was much too costly and difficult to import and, furthermore, the colonists had no interest in doing so, for they stoutly maintained their Puritan attitudes toward instrumental music in the church. Most of them had had little or no experience with organ music, for they came largely from rural parishes in England where organs did not exist. One Bostonian, Samuel Sewall, wrote home on a visit to Oxford in 1695 as follows: "The next Sabbath after the Coronation I heard a service at St. Mary's. I am a lover of music to a fault; yet I was uneasy there; and the jostling out of the Institution of Psalm Singing by the boisterous organ is that which can never be justified before the Great Master of Religious Ceremonies."

\* \* \*

In the eighteenth century very little progress was made. We read of an organ, probably borrowed for the occasion from the Moravians, being used in a Philadelphia service in 1703, the first recorded use of the instrument in this country. There is the interesting story of the organ imported by Thomas Brattle of Boston in 1711 for use in his home and of how his own Congregational Church refused to accept it after his death. It was given subsequently to King's Chapel, then an Anglican church. Brattle had said "procure a sober person that can play skilfully thereon with a loud noise", and perhaps the implications here were too much for the good Calvinist deacons of his own church. Only a few organs were installed here during the century, probably not more than twenty in New England and proportionately few in the rest of the country. Most of these were in Anglican churches whose priests had been ordained in England and who were understandably interested in introducing Anglican practices in the United States. The use of the organ in the service presumably corresponded in most details with the Anglican practice.

Not until the middle of the nineteenth century, especially after the Civil War in the now prosperous North, did the organ become widely used. As late as 1845 the Hanover Street Church in Boston was still using clarinet, bassoon and violoncello to accompany the singing. Most of these flourishing new churches adopted as soon as they could the musical practices of the Anglican Church and the position of the organist was considered absolutely essential. This has been the situation here, more or less, ever since that time. The organ is a fixture in churches of all denominations (with only minor exceptions) and the curious controversies of the past over its use seem to be forgotten. Now every church has an organ and every organ an organist, and, judging from what we seem to hear on all sides, every organist has troubles!

\* \* \*

It would be well to pause for a moment here to ask if there is anything to be learned from this not very reassuring glimpse of the not entirely glorious past of the organ as a church instrument, an instrument so long and so bitterly opposed by many of the historic Christian leaders and which we now admit to our churches without question. I believe there is. As participants in Christian services of worship, no matter how simple or how elaborate, we are continuing in a hallowed tradition that demands our most careful, constant and reverent attention to every detail lest we misuse the great privilege that is ours of sharing in the conduct of the service. A careful study of the historic traditions, as they apply not only to the use of the organ, but to all other aspects of the liturgy, is absolutely essential to the proper training of the church musician. As an organist he will then understand

more clearly his responsibility in using this marvelous instrument only in such a way that its place in the service is truly justified.

What, then, is this place? No answer to this question can be given without first determining the function of music itself in worship. Since that function still seems to be largely undefined, in spite of centuries of speculation, argument and contention, one might reasonably dodge the issue. However, certain factors do seem to be clear enough, and while they do not provide the final answer (which we are unlikely ever to find) they may serve to guide us and bring us closer, at least, to a clearer understanding of our responsibility.

All of us have undoubtedly given this considerable thought and are familiar with the more common propositions: (1) That music in the service is oblationary, and therefore only the best should be offered to the Lord; (2) that music is an artistic component of the service, as are the architecture, paintings, vestments and the like, all of these together adding "beauty" to the service; (3) that music affords a form of emotional or psychological stimulus, in part through its aesthetic properties, and in part through its purely physical phenomena of timbre, dynamics, rhythm, consonance and dissonance.

The first of these is a commendable idea, assuming the sacrifice of one's own self is implied as well; but too often this is used as a screen behind which some well-meaning but ill-advised church musicians inflict artistically fine but religiously or at least denominational inappropriate music on their long-suffering congregations, whose members eventually and with good reason rise up in polite but effective rebellion. The second is sometimes a rather difficult point to defend among certain of our more Protestant denominations. The third is one that few persons are willing to defend publicly, though all of us are painfully aware of its excessive use as such in some quarters. Edward Dickinson once commented tersely on this matter: "Melting tenderness on hearing sublime music is not contrition".

\* \* \*

Other less convincing suggestions are sometimes made: That good music well performed is of itself an asset in that some persons are thereby attracted to the service; or that it serves as a means of encouraging community activity among the members through participation in the various choral groups. These seem to suggest a use for music so far removed from the basic tenets of Christian worship that no serious consideration of these as factors is necessary.

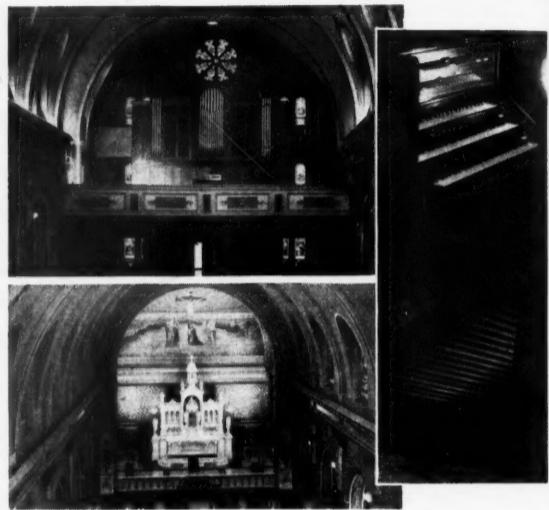
All of these ideas and others similar are to be found treated at length in several of the exposés of church music now in print, but there remains one which usually receives only passing mention yet which to me is by far the most important. Furthermore, I am coming more and more to believe it represents the only valid function of music in the church. It is this: *Music's primary purpose in a service of Christian worship is the enhancement of the Word.* All other uses must be of secondary importance.

Think for a moment of what is meant by Christian worship. As Christians we meet together to worship God through prayer and praise, to study the Scriptures and to partake of Holy Communion. *Music is not essential to such a service;* yet it has been a part of it from the very beginning. The reason for this is not hard to find, for music is the ideal means of intensifying the expression of the spoken word. The intrinsic strength and beauty of the word can be enhanced immeasurably by fine musical settings, just as the word can be cheapened and degraded by association with unworthy music. This, incidentally, should serve all of us as the most valuable of all possible criteria in the selection of choral music to be used in the service.

[To be continued.]

A SERVICE OF CHORAL evensong was held at the Church of St. Martin-in-the-Fields, Philadelphia, May 17, when the following works were performed: "Alleluia", Randall Thompson; "Kyrie Eleison" from Palestrina's "Missa Papae Marcelli"; two excerpts from "Merry Mount," by Howard Hanson; a Te Deum in C by Benjamin Britten and the same composer's cantata "Rejoice in the Lamb." The choir of forty men and boys was under the direction of Harry Wilkinson, F.A.G.O., organist and choirmaster.

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A convocation honoring Rowland W. Dunham, F.A.G.O., was held May 7 at the University of Colorado, Boulder. Dr. Dunham resigned his position as dean of the college of music a year ago but has continued to teach since that time. He has been associated with the university since 1927, when he was named director of the college of music. At the convocation announcement was made of the establishment of a Rowland W. Dunham loan fund, which will be begun in the fall. The vice-president of the university announced Dr. Dunham's appointment as dean emeritus. In the years that Dr. Dunham has been connected with the school its enrollment has increased from thirty to 250.

Dr. Dunham gave his farewell recital in Macky Auditorium May 24. His program was as follows: Toccata and Fugue in D minor and "Bist du bei mir," Bach; Adagio, Hilt; Gavotte, Wesley; Cantabile, "Pice Heroique" and Andante, Franck; Pastorale from Symphony 2, Adagio from Symphony 6 and Toccata from Symphony 5, Widor.

The dean emeritus is well known as an educator. Graduating as a pianist from the New England Conservatory, he later specialized in the organ and studied with George E. Whiting, Lynnwood Farnam and Widor. His writings on musical matters have been frequent in *The Etude*, *The Music Journal* and *The American Organist*, of which he has been associate editor for over twenty-five years. Activity in the American Guild of Organists has been maintained since 1917, when he became a fellow. He is regional chairman of the Guild and a past vice-president of the National Association of Schools of Music. Formerly he was chairman of the organ and choral committee of the Music Teachers' National Association.

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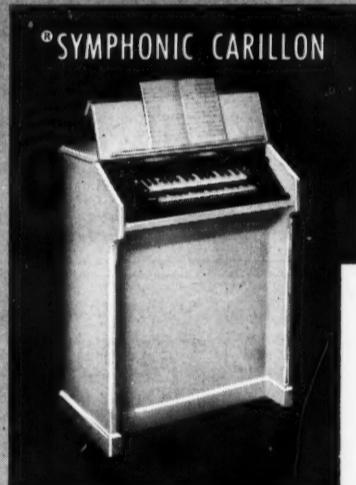
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RAY BERRY



THE REV. DR. WENDLING H. HASTINGS, pastor of the Fort Street Presbyterian Church of Detroit, announces the appointment of Ray Berry as organist and choirmaster of the church, effective Sept. 1. Mr. Berry is well known as a recitalist and lecturer on acoustics, has been dean of the Colorado Springs Chapter, American Guild of Organists, since its formation three years ago, and is director of acoustics function on the A.G.O. committee on architecture and acoustics. At the Fort Street Church Mr. Berry will play the Swift memorial organ, presented to the church in 1876. A new four-manual console is being built for this instrument and will be installed in October. A revised choral music program is being planned. A senior choir of mixed voices will be formed, the nucleus of which will be members of the parish, supplemented by music students from the conservatories in the area. There will also be a junior choir. The music at the Fort Street Church has always been of high calibre.

Mr. Berry is a graduate of the Eastman School of Music and has held positions in churches in the East. For the last few years he has been living in Colorado Springs, being engaged in the tourist court business in addition to carrying on his musical work. He has been conductor of the Colorado Springs Women's Chorus and an active member of the Colorado Springs Music Club and the American Music Society. He was a charter member of the Colorado Springs Composers' Guild.

The Guild chapter and the women's chorus will sponsor Mr. Berry in a recital at the Shove Memorial Chapel on the Colorado College campus July 13. He will appear for the third consecutive season as recitalist at the University of Colorado summer series in Boulder in August.

The Fort Street Church, celebrated its one hundredth anniversary in 1949.

## ORGAN AND BRASS PROGRAM

OFFERED IN EVANSTON, ILL.

A concert of music for organ and brass was heard June 7 at the First Methodist Church of Evanston, Ill., where Austin C. Lovelace, S.M.D., is organist and choirmaster. Dr. Lovelace was assisted by Preston Rockholt, organist of St. James' Methodist Church, Chicago; a brass ensemble under the direction of Renold O. Schilke and a timpanist. The program opened with Gabriel's "Sonata Pian'e Forte," for organ and brass. Mr. Rockholt then played a "Toccata e Ricercare" by Frescobaldi and Buxtehude's Prelude, Fugue and Chaconne. Hindemith's "Morgenmusik" was performed by the brass group. After this Mr. Rockholt played three Langlais numbers. The closing organ and brass group was as follows: "Jesu, nun sei gepreiset" Bach; "Providebam Dominum," di Lassus; Sonata 7, Gottfried Reiche; Toccata, Aurelio Bonelli.

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JULY 1, 1953

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THE DIAPASON

MISS DOROTHY YOUNG



DOROTHY YOUNG, the young Oklahoma University "co-ed" who won the national organ playing competition sponsored by the A.G.O. in San Francisco a year ago, left June 19 for Fontainebleau, France, where she will study with Marcel Dupré. Miss Young's trip abroad was made possible by the Jean Tennyson award, which she received in addition to the regular prize. She will be at Fontainebleau until September, at which time she will move to Paris and study privately.

Miss Young is apparently an incurable prize winner. In the last school year she was named outstanding senior woman of '52-'53 and she took first place in the Young Composers' Radio Award contest in Oklahoma. This year she composed the new ballet music for the annual presentation of "The Juggler of Notre Dame" at Oklahoma "U". During the spring semester she taught music in the university nursery school.

The Fort Worth, Tex., Chapter of the A.G.O. sponsored Miss Young in a recital April 27. Her program included works by Bach, Reubke, Dupré and Messiaen. As a result of her recognition in San Francisco she also was invited to play in Winfield, Kan.; at the University of Arkansas; in Oklahoma City and in Longview, Tex. Miss Young is a pupil of Mildred Andrews.

#### AMERICAN PROGRAM MARKS ENGLISH CORONATION MASS

In the Roman Catholic Cathedral Church of SS. Mary and John, Wolverhampton, England, June 1 A. V. Gladwell, Mus.B., F.R.C.O., gave a recital preceding the coronation high pontifical mass. He also officiated as service organist. All the organ items were written by American composers and the program consisted of the following: Chorale and Fugue in E minor (MS) and Allegretto in E flat (MS), Lily Moline Hallam (both written for and dedicated to the performer); "Cares," Groton; Allegro from Symphony No. 2, Edward Shippen Barnes; "Black Cherries," Bingham; "Prayer and Cradle Song," Lily Moline Hallam; "Regina Coeli," Titcomb. The music of the mass was conducted by the cathedral organist and master of the music, Leo Whitehouse, and was sung to the setting by Lorenzo Perosi. At points in the service parts of the "Suite for Low Mass" were interpolated as interludes. This was composed by Sister Cecilia Clare, S.P., St. Mary-of-the-Woods College, and the recessional voluntary was the Toccata from the Second Sonata in B flat minor by Mrs. Hallam.

#### BABY'S ARRIVAL INSPIRES ULLABY FOR DEDICATION

Because of the birth of a baby May 24 there was an added musical feature at a dedicatory recital May 25 in Bethesda, Md. The organist was Ronald K. Arnatt and the occasion was the opening of a large four-manual instrument at St. John's Episcopal Church. The stork had chosen Whitsunday for his first visit to the Arnatt home and left behind a tiny girl called Ronlyn. With the typical enthusiasm of a "proud papa" Mr. Arnatt sat down that evening and penned "Lullaby for Ronlyn," which he included in his recital program the following day.

The organ which Mr. Arnatt opened was assembled by Colonel Henry M. Underwood from three old instruments and given to the parish. Colonel Underwood learned to play the organ as a boy in Kentucky and later at West Point he assisted the regular organist. Colonel Underwood bought two used instruments in 1930 with the intention of combining them. Various circumstances caused him to postpone the project until three years ago, when he decided to install them at St. John's, adding to his organs the one already in use there. He did all the work himself. The specifications indicate 167 stops and couplers, some of which are not yet installed. The walnut console was built to Colonel Underwood's specifications. When the chancel extension has been completed and more loft space is available the organ will be built up to console specifications by the addition of a string division and a reed group. It is believed that the instrument will then be the second largest church organ in that area.

Besides the Lullaby mentioned Mr. Arnatt played the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Bach; Fantasie in C minor, Bach; "Partita sopra la Folia," Frescobaldi; Arioso, Sowerby; "Te Deum," Langlais.

THE PALESTRINA SOCIETY of Connecticut College, under the direction of Paul F. Laubenstein, gave the second presentation of its twelfth season in New London May 24. The main offering was the Mass for Four Voices by the Spanish composer Pedro Heredia, who died in 1648. This was preceded by the Ascensiontide motet, "O Rex Gloriae," by Palestrina, and the five-part setting of the "Alma Redemptoris Mater" by Andreas de Silva, prepared for the use of the society by the director from the college's Attignant collection of motets. Palestrina paid tribute to de Silva by borrowing from him the theme for at least one of his most important masses, the six-part "Illumina Oculos Meos." The extended motet is characterized by easy flowing counterpoint of the long line, always graceful and frequently quite unorthodox. Sarah L. Laubenstein at the organ played numbers by Titelouze, Frescobaldi and Cabanilles and the Kyrie ("Cum Jubilo") from the Potiron-Desroquettes Kyriale.

THE PACIFIC BIBLE COLLEGE ORATORIO SOCIETY in Portland, Ore., gave a performance of Saint-Saens' "The Deluge" May 28. Lauren B. Sykes was the director.

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The second assembly of the World Council of Churches will take place in Evanston, Ill., August, 1954. The first was held in Amsterdam in 1948. At these gatherings there is an unusual opportunity for the use of new hymns appropriate for such occasions. At least two were introduced at Amsterdam. The Hymn Society, after conferring with representatives of the World Council, is proceeding on its own initiative to obtain original hymns for the Evanston assembly, and it is inviting writers in the English-speaking countries to submit new hymns for consideration. Specifications for a suitable hymn have been provided and are being sent to all members of the society and to those hymn writers who have responded to similar invitations in the past. These specifications give all necessary information, and they will be mailed on request. They include the subject suggested and details for submission.

The ten hymns obtained as a result of the invitation for original hymns on the Bible have been issued in pamphlet form. They include the winning hymn, which was selected for the celebration of the completion of the Standard Revised Version of the Bible last fall. They are all set to well-known tunes and are bound in an attractive sixteen-page leaflet, containing biographical sketches of the authors. Eight of them are Americans, the others being our distinguished friend, Canon George Wallace Briggs of Worcester, England, and a Toronto layman, J. Lewis Milligan, long prominent in Canadian church life. Single copies of the leaflet cost 20 cents, and will be mailed on request. It is not too soon to procure one of these in view of Bible Sunday and also for general use.

Four members of the society took part in a significant venture of the Methodist annual conference board of education in Ohio—a one-day school of sacred music, held at Springfield, Ohio, May 24. They are Miss Edith Lovell Thomas of New York, Edward H. Jone of Columbus, the Rev. Scott Westerman of Hillsboro, Ohio, and the Rev. Bliss Wiant of Delaware, Ohio. Over 100 ministers, organists, church school musicians and others were present. Such institutes could well be duplicated throughout the country, wherever churches are ready to cooperate with the available church musicians. We look for such activity in Maine, where Mrs. Bertrand E. Cobb is church music consultant to the Maine Council of Churches. These meetings stimulate interest in church music, as is shown by the success of the institutes led by Paul W. Swarn. This is in addition to the well-established summer schools of sacred music, which now are a recognized feature in the development of better music in our churches.

The death of Miss Grace Leeds Darnell, F.A.G.O., on June 3 is recorded on another page. We recall her sterling service to the

Hymn Society on its executive committee and for some years as chairman of its hymn festival activities in Greater New York. She conducted a wide correspondence with ministers and church school educators on the music chosen and sung by children in worship. She was a pioneer in the field of junior choir festivals. Her influence in the objectives of this society was notable.—REGINALD L. McALL.

DR. STANLEY ROPER, who is 74 years of age, is to retire as organist and choirmaster of the Chapel Royal, a position he has held for fifty years. He has suffered ill-health for the last three months and had to resign also from the coronation music committee. Mr. Roper sang in the Abbey choir at Queen Victoria's jubilee in 1887 and this would have been his fourth coronation.



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